READ *OWEN MOORE'S* STORY

Dramatic Mirror

JULY 24, 1920

THE SCREEN AND STAGE WEEKLY

ILLUSTRATED 20c - EVERY FRIDAY

PORTRAIT BY CARROLL KELLY

HOPE HAMPTON *Starring in Maurice Tourneur's "The Tiger Lady" Now Near Completion*

"PIRATE GOLD" *by Herbert B. Crooker*

A few
OF THE LATEST
PARAMOUNT PICTURES
ALPHABETICALLY LISTED

JOHN BARRYMORE in
"DR. JEKYLL AND MR. HYDE"
Directed by John S. Robertson

ROBERT W. CHAMBERS'
Greatest Novel
"THE FIGHTING CHANCE"
Directed by Charles Maigne

"THE COPPERHEAD"
With Lionel Barrymore
Directed by Charles Maigne

CECIL B. DeMILLE'S
Production
"WHY CHANGE YOUR WIFE?"

WILLIAM DeMILLE'S
Production
"THE PRINCE CHAP"
WITH THOMAS MEIGHAN

"EVERYWOMAN"
Directed by George H. Melford
With All Star Cast

GEORGE FITZMAURICE'S
Production
"ON WITH THE DANCE!"

WILLIAM S. HART in
"THE TOLL GATE"
A William S. Hart Production

GEORGE H. MELFORD'S
Production
"THE SEA WOLF"

WILLIAM D. TAYLOR'S
Production
"HUCKLEBERRY FINN"

"Let us off at that PARAMOUNT sign"

DOESN'T matter where you get *on*. The thing is to know where you get *off*. All trolley cars stop at theatres showing Paramount Pictures.

That's where they unload the pleasure-loving families. That's where the coins tinkle merrily on the little brass plate that passes you in to the witching time with Paramount.

The eleven thousand or so theatres that are lucky enough to have Paramount Pictures, announce it in lobby, poster and newspapers.

Keep your eye open for the name. That's what tells you where to find the kind of entertainment you seek.

Paramount Pictures

FAMOUS PLAYERS ~ LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director-general
NEW YORK

ARTCRAFT PICTURES

This advertisement appears in the Saturday Evening Post July 10, and in nine other national magazines.

—for the first time in moviedom

the heroine didn't kiss the hero!

"This photoplay is a merry work! It has a hero and heroine who break all the rules!" —N. Y. TIMES

"When we saw 'Scratch My Back' we realized that comedy production had taken several leaps forward..... Author and director have evolved a new technique of humor." —N. Y. TELEGRAPH

".....T. Roy Barnes is coupled with Helene Chadwick who can flash from delicious comedy to real emotion."
".....A program that is more truly refreshing than a three dollar trip to the sea shore." —N. Y. SUN-HERALD

"The originality and dash of the new comedy 'Scratch My Back' is full of surprises that leave you resentful against other comedies for their monotony." —N. Y. EVENING SUN

"This is no cut-and-dried plot! If ever there is a picture that is chummy and chatty it's Rupert Hughes' comedy 'Scratch My Back.' It's the surest cure for the blues we know." —N. Y. TELEGRAPH

Samuel Goldwyn and Rex Beach present

Rupert Hughes'

"Scratch My Back"

Directed by Sidney Olcott

It is because they are Goldwyn pictures that you rely on them. Goldwyn has the faculty of knowing just the sort of picture you enjoy most. Don't miss one!

GOLDWYN MOTION PICTURES

Published by Dramatic Mirror, Inc., every Friday and dated the following Saturday. Vol. LXXXII, No. 2171. July 24, 1920. $6 a year. Entered as second class matter January 26, 1899, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1920.

ALICE BRADY

The charming and piquant Realart star whose most recent screen success was "Sinners." She will be seen next in "A Dark Lantern"

DRAMATIC MIRROR

Broadway Buzz

FROM LOUIS R. REID

ON Mondays, Wednesdays and Fridays the Bolsheviki agree to make peace with the Allies. On Tuesdays, Thursdays and Saturdays the Bolsheviki agree to make peace with the Poles.

Take Your Pick!

"Joachim Ended Life in Grief Over the Fate of Parents."—*Tribune.*

"Blame Rum For Joachim's Ruin."—*Morning Telegraph.*

"Divorced and in Debt Ex-Kaiser's Son Ends His Life." — *Evening World.*

"Joachim Believed Himself to be Persecuted."—*Morning World.*

"Joachim in Fit of Depression."—*Sun.*

. . .

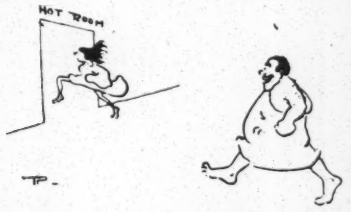
London Film Magnates

paid $1,250,000 for an office building in New York the other day. A mere pittance as any waiter in the Hotel Astor grill room can inform you. A waiter there told me that one day he counted more than $75,000,000 on one tablecloth.

. . .

"No More Bedroom Farces"

announced John Cumberland to A. H. Woods after he signed on a dotted line for an engagement last year in "The Girl in the Limousine." "All right," said Al, "we'll leave the beds out next time." And John played in the very beddy "Girl in



the Limousine" with more zest and comic spirit than ever because he had been assured it was to be his last season in bedroom farce. And then the season closed and again Al sent for John. "Sign on the dotted line," said Al. John signed, confidently. "I have a fine part for you in 'Ladies Night,' said Al.

"Of course, it isn't a bedroom farce," suggested John.

"Of course not," replied Al.

"Well, what is it, then?"

"It's a play laid in a Turkish bath," said Al.

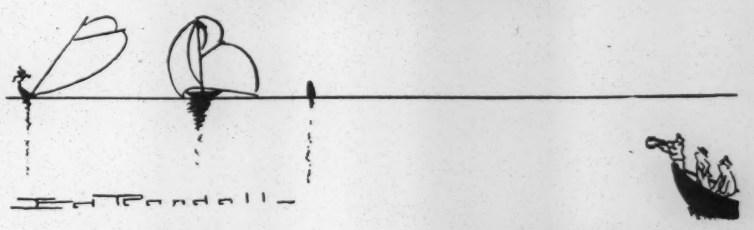
. . .

District Attorney Swann has not talked of the Elwell case for several days.

. . .

Does Spain Really Lead?

The *Tribune* states authoritatively that the Spaniards are the best dancers in the world. This fact was demonstrated to some who saw "The Land of Joy" at the Park Theater a couple of seasons ago. Such connoisseurs of dancing as Carl Van Vechten and Louis Sherwin attended the Spanish performances again and again and glowed with superlatives in the newspapers about the abandon and joy and grace of the dancing. But what race, indeed, cannot dance?



Broadway strollers have not gossiped about the Elwell case for several days.

. . .

It must be drearier than ever in the little hamlets and farms throughout the country now that the campaign speeches of the candidates are rasping on a million phonographs. However dreary must be the spread-eagle oratory and the stupid platitudes they do carry a compensation. They do serve as a cure for insomnia.

. . .

Now We Know

the real significance of the phrase "the first hundred years are the hardest." Reports to the Vital Statistics Bureau in Washington indicate that Americans are close to becoming the longest lived race. Census figures show that nearly 4,000 persons claim to be 100 years old or more, while the number past 90 is well over 30,000.

. . .

Suggestion to songwriters: Why not a song about the vitality of old age? Not since the days of "The Motor Girl," back in 1908 or 1909, has there been a song devoted to such a subject. I remember a line in one of the numbers in that musical comedy which went "Im just as good at 86 as when I was at 21." It was a most comforting line to remember.

. . .

Thc Next Step

in the woman suffrage movement is indicated in a dispatch from Prague. We now learn that women are not

going to stop merely with the vote. They are going to use the vote to bring about national politeness. The idea has its advantages. It will undoubtedly be copied here and what is more important will be put into effect. They may have a hard time carrying New York city but they will easily win the majority of the states.

The Pendulum

He started out to be a lowbrow.
He went joyously, unashamedly to burlesque shows and cheap melodramas.
He laughed immoderately at the obvious jests of slapstick comedians.
Each Winter Garden first-night would find him seated near the runway,
His primitive emotions ready to be stimulated.
He reveled in Samuel Shipman and Owen Davis.
(Did he care that the critics called their works "hokum"?
He knew what he liked. He considered Irving Berlin greater than Beethoven.
Because Irving got the kale while Ludwig got only a posthumous fame.
No sooner, however, was he quite satisfied with his lot
As a genuine lowbrow, when some one came along,
And stated authoritatively that he was a menace to the drama;
That the stage could never realize its destiny as long as he was
Allowed to guide its policies.
He became a highbrow.
He went in seriously for uplift.
He often said to himself, the most artistic can not be too artistic for him.
He attended lectures upon the new form of stage decoration,
And when Arthur Hopkins and the Theater Guild gave their seasons
He became their most enthusiastic supporter.
They were leaving something to the imagination.
They were not cluttering up the stage with unimportant details.
He read plays only by Maeterlinck and Shaw and Mackaye.
He began to regard "Coq d'Or" as a representation of the "new art;"
As the form that was to continue where "Parsifal" left off.
No sooner, however, was he quite satisfied with his lot
As a genuine highbrow when someone came along
And stated authoritatively that he was a menace to the drama;
That the stage could never realize its destiny as long as he was
Allowed to guide its policies.

. . .

The newspapers have not played up the Elwell case for several days.

. . .

It Seems Like Old Times

to learn that Alan Dale was barred by George Broadhurst from the premiere of "Come Seven" at the Broadhurst Theater last Monday night. The manager's action adds piquancy to a depressingly hot season. But it may mean the restoration generally of a practice that was formerly very common. If so piquancy will turn to uninteresting monotony.

. . .

Other Diplomatic Breaks

besides that of Broadhurst and Dale, have been:

James Metcalfe and A. L. Erlanger.

Alexander Woollcott and the Shuberts.

George Jean Nathan and Joseph Brooks.

Arnold Daly and Brandon Tynan.

Arnold Daly and the Players Club.

Arnold Daly and George Bernard Shaw.

The Theater Guild and American authors.

The producer of "The Bonehead" and bankroll.

We Have to Thank

H. L. Mencken for another picturesque and effective expression. This time it is "Boobery," meaning that portion of our population composed of boobs.

. . .

But won't the word become extinct, even with Mencken, if all the railroads follow the plan of the Baltimore and Ohio and abandon so-called excursion trips? Was not the excursion trip as it flourished in the days before the war a haven for boobs?

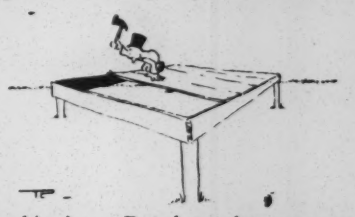
. . .

The Police Department has not given a word about the Elwell case for several days.

. . .

Platforms Are Made

while you wait these days. The carpenters of the two old parties used up vast quantities of lumber to erect the platforms upon which they will woo your suffrage. One would think the forests of high-sounding principles would be pretty well cut down



by this time. But there always seems to be enough wood for political platforms. And now with a third, fourth, fifth, sixth—ad infinitum, and the two old parties probably add, ad nauseum—party in prospect there are planks enough for all.

. . .

London Is Glad

despite her economic crisis, her Sinn Fein troubles, her Winston Churchill and her Horatio Bottomley. She has just received a consignment of Pilsner beer, the first to invade her boundaries since 1914. But she takes good care to announce that it "is Pilsner beer from Czecho-Slovakia, ally and friend of England."

. . .

A farmer living near Poughkeepsie is being envied along Broadway. He was arraigned in the Dutchess county court the other day on a charge of intoxication, although it was admitted he had not taken a drink. He had been employed cleaning a vinegar pit and had become drunk from the fumes. The MIRROR will give the address of the vinegar pit upon request.

. . .

You May Not Believe It

but I actually saw a photograph of Doug the other day in which he was not smiling. His expression was as serious, in fact, as that of Lawrence Reamer at a performance of Ibsen which, of course, is the last word in seriousness.

MARY MILES MINTER

Whose youthful charm has endeared her to a great and growing public. Her last picture for Realart was "Jenny Be Good"

I Trust My Tailor—And He Trusts Me

By Owen Moore

Comfort to Be Achieved at Any Cost Is the Chief Plank in the Clothes Program of Selznick Star—Depends Upon Wearing Apparel for Comedy

DO women dress to please men or to please women? Let any host start this question going at any dinner party and he can trust the conversational ball to keep going while he catches up on his courses. Or launch it in the uncomfortable pause that usually falls after someone has committed a social error and it works positive wonders.

Persons rarely moot much, however, over the question as to whether men dress to please men or to please women, because, I suppose, neither sex is particularly anxious to gather in the doubtful laurels. And then, of course, you have only to look at the man to judge. If he is

Wearing a Soft Shirt

and some trousers with more cloth than crease, then he is dressed for men. But if he has on a hard-boiled shirt, stiff collar, and a form fitting suit, the man is making one of his many misguided and often unconscious efforts to play up to some woman.

Just why men's clothes have become what they have, through the processes of elimination and evolution, I cannot say. I cannot even imagine. The mind of the haberdasher who conceived the derby hat would be an interesting subject for psycho-analysis fiends, I should think. The stiff collar can be traced only to a diabolical origin. Some gloomy dyspeptic must guide the looms that yearly turn out their heavy boltage of drab and salt and pepper cloths.

Naturally, I think I don't care much about clothes. I have a certain lightness in my nature that sometimes rebels at the lack of exterior expression it is permitted. And occasionally some fastidious friend takes a firm stand and

Refuses to Be Seen

with me unless I remove the necktie I'm wearing and put it from my life forever. When I'm uncomfortable I usually take it for granted that I look my best. When I'm absolutely comfortable, I know I'm incorrectly assembled. But I grant, of course, that these rules are not always infallible or are they safe for amateurs. So I cannot promise

That They Will Meet the

needs of the earnest seeker after sartorial success.

Restraint is not an Irish characteristic—certainly it is not mine. What restraint is shown in my clothes is the influence of someone else. And in the matter of pajamas and dressing gown, I go in for such a riot of color that people frequently ask me if I am color blind.

I Like Sport Clothes

for their comfort. A sweater coat and knickerbockers are my greatest delight. Whoever said those words about apparel oft proclaiming the man deserved to have his words remembered more accurately than I have done, for practically every garment has an inseparable association.

I like soft shirts and Windsor ties, but whenever I have the courage of my convictions and go forth attired so, the first person I meet greets me thus:

"Well, Old Man, Going in for

art I see—where's your smock? Living in the Village now, are you?" The Windsor tie and the artist apparently operate on the Siamese twin plan. One demands the other. But I will say that I think the artist made a wise selection when it comes to sensible and comfortable attire.

You see a man who always wears professional looking clothes and you want immediately to address him as "doctor," don't you? The red necktie so

Suggests the Bolshevik

that few conservatives would care to run the risk of appearing in one.

It was the motor car that took the fur coat from the ranks of bankers and money dealers and made it as democratic as the motor itself. But the flavor of finance hangs round it still.

Can you imagine a Kentucky colonel without his particular broad brimmed hat? Or a race track gambler without his checked suit? Even if he had the courage to dress at variance with his role in life, tradition, stronger than he, would force him back into his groove.

I have a tailor whom I trust—and he trusts me. He always knows just how many buttons a coat should have, and its double or single breastedness is a serious matter with him. At stated intervals he takes me in hand. He tells me when I have to have all the cuffs removed from my trousers. When my evening clothes

Have Become Obsolete

he breaks the news to me. At one glance he knows the vintage of my shoes. He knows to a hair's breadth how wide the hems of my handkerchiefs should be. Where he gets his information, I wot not.

Perchance he consults the ouija, or he may have a sixth sense. But the result is that he institutes a certain search and seizure method by which he vests himself with authority to go through my wardrobe and expose it. When I need a new outfit, I take up the matter with him. Sometimes we agree on the selection of style and material. Usually, however, I am overruled.

As a comedian, I find that the psychology of clothes is much more interesting to me than the cut of them. The man who studies comedy knows that his wardrobe is one of the most important items of his stock in trade. By wearing the wrong clothes at the right time, a laugh results.

Too many or too few clothes

Produce Comedy Situations

It is possible to get humorous effects by the combination of incongruous clothes that are so grotesque that the action is of second consideration. An overgrown coat on an undersized man or an undersized coat on an overgrown man is always ludicrous. The longtailed coat, the high hat and the cane have been translated into terms of comedy by thousands of vaudeville folk. And musical comedy has copied vaudeville and the male choruses as well as the comedians vie with each other in sartorial honors.

If you form the habit of watching the weird getups you see around you every day, you can get a great deal of amusement from such routine pursuits as riding on the subway or strolling on Broadway. And when you get tired of being amused and want to know the heights to which tailoring and costuming can go, go to London. An Irishman, of course, is supposed to be sparing of his praise of English institutions, but even a dyed in the wool son of Erin has to recognize the excellence of the English haberdasher. And the rough treatment English materials will stand is almost unbelievable.

As "A Poor Simp," I suppose I shouldn't devote so much space to the subject of clothes.

Clothes Are Supposed

to be of man's life a thing apart and woman's whole existence. I justify myself, however, by saying that so great a man as Shakespeare wasn't above talking about clothes. But when he said something about "costly thy raiment as thy purse will buy"—he didn't know 1920 prices. Had he done so he would have had father Polonius say to little Laertes, "Costly thy raiment as thy credit will stand." Outside of that, I endorse his sartorial plank and recommend it heartily.

OWEN MOORE

One of the best dressed men on the screen is this popular member of the Moore family who is now starring in Selznick pictures. There is no studied sartorial perfection about him. On the contrary, his attitude toward clothes is casual. Perhaps that is why he prefers sport togs

HUGH THOMPSON

Leading man with Mabel Normand in her last three Goldwyn pictures. His excellent screen record is based upon long training with stage stock companies.

DRAMATIC MIRROR

THE NEW PLAYS ON BROADWAY

"SILKS AND SATINS"

William Rock Presents Another Summer Show

Revue in two acts. Book by Thomas Duggan. Lyrics by Louis Weslyn. Music by Leon Rosebrook. Gowns designed by Yvette Kiviat and executed by Mahieu and Company. Music published by Jerome Remick and Company. Produced by William Rock, at the Cohan Theater, July 15.

Principals: William Rock, Aileen Stanley, Jue Quon Tai, Thomas Duggan, Irene and Bernice Hart, Jay M. Regan, Delphie Daughn, Rudy Wiedoeft, Hazel Webb, Ernestine Meyers, Johnny Dale, Harry Hines, Babette Raymond, William Demarest, Estelle Collette, West Avey, Dennis O'Neil, Hal Harrington.

Everybody's doing it. Now it is *William Rock's* turn. The question naturally arises, however, what will become of vaudeville if all the vaudeville stars enter the revue-producers' lists. Walter Kingsley might answer that vaudeville will create new stars.

Mr. Rock has made a pretentious beginning in his first summer show. He has spent his money wisely and well, particularly in respect to production. And he has assembled a score of talented artists who have long since won their niche in the vaudeville theaters. "Silks and Satins" might be called, indeed, an elaborated vaudeville show. One number follows another with the same regularity and variety as in the two-a-day, save that encores are eliminated.

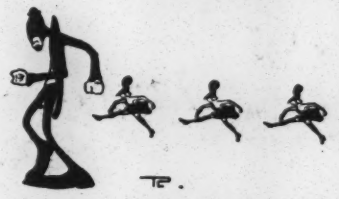
Mr. Rock has progressed far in his sense of showmanship since the days of "The Orchid." And he is aware of the demand of the American playgoing public for speed in the presentation of musical entertainments. "Silks and Satins" moves briskly throughout—a decided point in its favor.

Rock, like *George White*, has effaced himself from the majority of the proceedings. He is content to contribute a sketch of a gentle patriarch surrounded by children and dance several conventional steps of the ball room. There was nothing from him of the eccentric dances with which he established his reputation. Perhaps, a man cannot keep one eye on the box-office and another upon the conception and execution of eccentric steps.

"Silks and Satins" a Peppery Summer Show With a Chinese Jazz Dancer—"Come Seven" Amusing Caricature of Negro Life

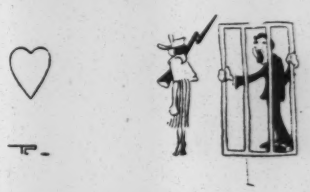
The real dancing hit of the performance was won by *Avey* and *O'Neil*, black face comedians, one of whom has studied successfully the shuffling gait of Bert Williams, while the other has evolved a hilarious leg-twisting dance. Then there was the serpentine *Ernestine Meyers*, making angles after the bizarre manner of the Egyptians. A robust young person named *Delphie Daughn* displayed vast energy in several dances.

The execution of jazz was assigned to a captivating little Chinese girl *Jue Quon Tai*. Watch her and be convinced that there is pep in China. She not only dances with grace and vivacity, but she sings capitally in a contralto voice several pleasing selections, including *Annie Laurie*. *Rudy Wiedoeft* lured the audience by his virtuosity on the saxophone. He



should be celebrated in poem. The Pied Piper of Hamelin could not have possessed half his fascination and skill.

Aileen Stanley with her wholesome personality and vigorous voice had a large share in the entertainment, and won a substantial hit. *Irene* and *Bernice Hart*, a sort of feminine *Van* and *Schenck*, harmonized successfully. *Hazel Webb* gave a touch of dash to a bathing girl number in which she and the most personable of the chorus sat upon the edge of diving boards and intrigued the spectators in the front rows. *Jay M. Regan* had the duties of the tenor.



LOUIS R. REID.

"COME SEVEN"

Comedy of Negro Life Presented by George Broadhurst

Comedy in three acts, by Octavus Roy Cohen. Founded on Mr. Cohen's stories of Negro life. Staged by Mrs. Lillian Trimble Bradley. Produced by George Broadhurst at the Broadhurst Theater, July 19.

Urias Nesbit.....Arthur Aylworth
Florian Slappey.....Earle Foxe
Semore Mashby.....Charles W. Meyer
Probable Huff.....Harry A. Emerson
Lawyer Evans Chew.....Henry Hanlin
Cass Deegers.....Thomas Gunn
Vistar Goins.....Gail Kane
Elzevir Nesbit.....Lucille LaVerne
Lithia Blevins.....Susanne Willis
Mrs. Chew.....Eleanor Montell
Mrs. Goins.....Carrie Lowe

"Come Seven" is a genuine novelty. It exhibits several Broadway best known players in black face. The whole cast, in fact, is in black face, though there are various shades of pigment displayed. The heroine is a yaller girl—a fine, buxom octoroon, vamping her way into the hearts of the shrewd and shiftless bucks of the town. The older and more picturesque characters are seemingly 100 per cent black.

"Come Seven" should not be taken seriously. The author never intended it to be more than a caricature—a friendly caricature of the whimsical, humorous, childlike negro race. Some critics profess that it is not real, that it is not life. Of course it isn't. It was never meant to be. It is no more to be compared with Ridgely Torrence's plays as realistic studies of the negro race than the works of Butler Davenport are to be compared with Ibsen as searching analyses of society.

But it does amuse. The first act was one round of laughter. As in plays that depend upon one dialect and one race for their humor and characterization it grew monotonous as the evening developed. But even in the second and third act there were jokes and comic situations sufficient to please all but the most captious. Occasionally a joke seemed elaborate and studied, but for the most part the effect of spontaneity was present.

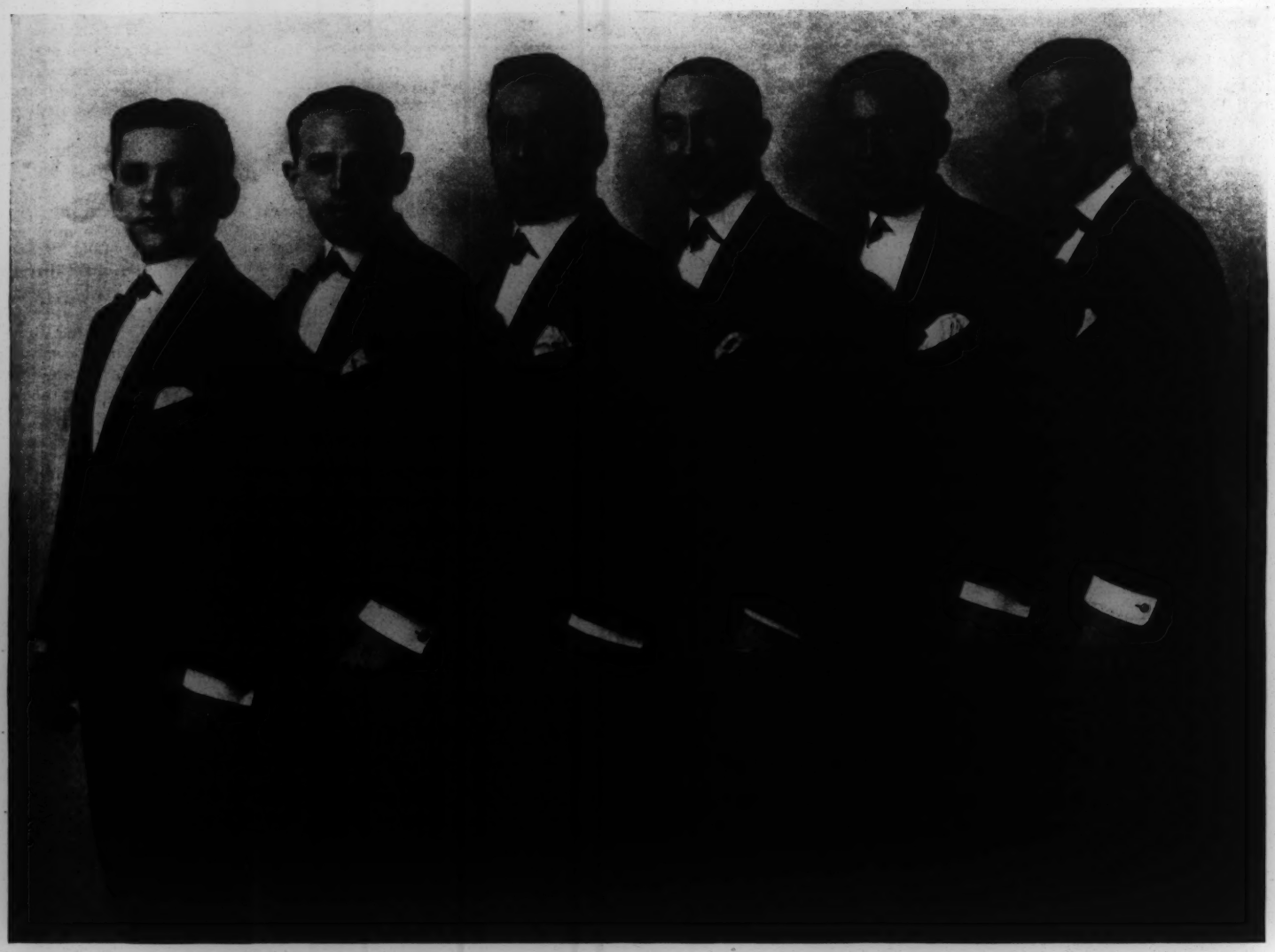
The action evolves about the efforts of two or three of the village Othellos to woo and win the hand of a belle who had served as ladies maid at Palm Beach. The ingenious theft of a treasured diamond ring complicates the plot and involves, it would seem, an entire community. The passing of this ring and its fake substitute provide a fund of hilarity.

The acting was uneven, due, no doubt, to the presence of several forms of negro dialect. Real negro actors, such as Mrs. Norman Hapgood assembled at the Garrick Theater some seasons ago, would have given more reality and picturesqueness to the characteriation. The best performance of the play was offered by *Lucille LaVerne* as washerwoman. *Arthur Aylesworth* burlesqued the role of her lazy. crap-shooting husband, though he provided much amusement. *Earle Foxe* was an amiable schemer who sought the heart of *Gail Kane*. And *Miss Kane* sparkled most winsomely as the dusky vampire. *Charles W. Meyer* as a skinflint and *Henry Hanlin* as a lawyer furnished excellent sketches.

LOUIS R. REID.

BROADWAY TIME TABLE—Week of July 26th

Play	Principal Players	What It Is	Opened	Theater	Location	Time of Performances
Abraham Lincoln	Frank McGlynn	*Inspiring historical drama*	Dec. 15	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
Buzzin' Around	Elisabeth Brice, Will Morrissey	*Conventional revue*	July 6	Casino	Bway & 39th	Eve. 8.30 Mat. W. & S. 2.30
Celtic Players	Repertory company	*One-act Irish dramas*	June 28	Bramhall	Lex.Ave.&27thSt.	Eve. 8.30
Cinderella on Broadway	Georgie Price, Eileen Van Biene	*Lavish extravaganza*	June 24	Winter Garden	Bway & 50th	Eve. 8.15 Mat. T.Th.& S. 2.15
Come Seven	Gail Kane, Arthur Aylsworth	*Reviewed in this issue*	July 19	Broadhurst	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Ed. Wynn Carnival	Ed. Wynn, Lillian Fitzgerald	*Superb clowning*	Apr. 5	Selwyn	West 42nd St.	Eve. 8.30 Mat. W. & S. 2.20
The Famous Mrs. Fair	Henry Miller, Blanche Bates	*Excellent domestic comedy*	Dec. 22	Miller's	West 43rd	Eve. 8.30 Mat. W. & S. 2.15
Florodora	Eleanor Painter, George Hassell	*Pretentious revival*	Apr. 5	Century	Central Park W.	Eve. 8.30 Mat. Th. & S. 2.15
Foot-Loose	Emily Stevens, Norman Trevor, O. P. Heggie	*"Forget-Me-Not" revivified*	May 10	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
The Girl in the Spotlight	June Elvidge, Johnny Dooley, Mary Milburn	*Herbert musical comedy*	July 12	Knickerbocker	Bway & 38th	Eve. 8.20 Mat. W. & S. 2.20
The Gold Diggers	Ina Claire, Bruce McRae	*Comedy of chorus girls*	Sept. 30	Lyceum	West 45th	Eve. 8.15 Mat. W. & S. 2.15
Honey Girl	Edna Bates, Lynne Overman	*"Checkers" set to music*	May 3	Cohan & Harris	West 42nd	Eve. 8.30 Mat. F. & S. 2.30
Irene	Adelina Patti Harrold	*Above-average musical comedy*	Nov. 18	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Lassie	Molly Pearson, Tessa Kosta	*Kitty MacKay set to music*	Apr. 6	Nora Bayes	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
Lightnin'	Frank Bacon	*Delightful character comedy*	Aug. 26 '18	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
The Night Boat	John E. Hazzard, Ada Lewis	*Excellent musical comedy*	Feb. 2	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
Not So Long Ago	Eva Le Gallienne	*Comedy of the '70's*	May 4	Booth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Scandals of 1920	Ann Pennington, George White	*Jazzy summer show*	June 7	Globe	Bway & 46th	Eve. 8.20 Mat. W. & S. 2.20
Seeing Things	Dorothy Mackaye, John Westley	*Farce of spiritism*	June 17	Playhouse	West 41st	Eve. 8.30 Mat. W. & S. 2.30
Silks and Satins	William Rock	*Reviewed in this issue*	July 15	Cohan	Bway & 42d	Eve. 8.30 Mat. W. & S. 2.30
The Storm	Helen MacKellar	*Melodrama of the woods*	Oct. 2	48th St.	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
Ziegfeld Follies	Fannie Brice, Bernard Granville, Ed Cantor	*Annual revue*	June 22	New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Vaudeville	Shoe Shop, Whiting & Burt, Bert Fitzgibbon	*Revue, Songs, Nut Comedy*		Colonial	Bway & 62nd	Eve. 8.00 Mat. daily 2.00
Vaudeville	Rooney and Bent	*Dance revue*		Palace	Bway & 47th	Eve. 8.00 Mat. daily 2.00
Vaudeville	Stella Mayhew, Margaret Young	*Song characterizations*		Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00
Motion Pictures						
Cupid the Cow Puncher	Will Rogers	*Western story*		Capitol	Bway & 50th	1 P. M. to 11 P. M.
Humoresque	Vera Gordon, Alma Rubens	*Drama of Jewish Life*		Criterion	Bway & 44th	1 P. M. to 11 P. M.
Sins of St. Anthony	Bryant Washburn	*Breezy comedy*		Rialto	Bway & 42nd	1 P. M. to 11 P. M.
Guilty of Love	Dorothy Dalton	*Domestic drama*		Rivoli	Bway & 49th	1 P. M. to 11 P. M.
Perfect Women	Constance Talmadge	*Breezy comedy*		Strand	Bway & 47th	1 P. M. to 11 P. M



THE VERSATILE SEXTETTE

This organization has always been a big fetaure with its music at the large hotels, presenting a classy combination of melody and stage entertainment. The sextette has been a happy hit in and out of New York's social centers and is now playing an exclusive engagement in the Blackstone Hotel, Atlantic City. It is a tremendous success there with two numbers, namely the Maurice Richmond Company's "Anytime, Any Day, Anywhere" and "Gra-Na-Da"

AT THE BIG VAUDEVILLE HOUSES

Big Comedy Bill at the Palace—Musical Acts Score at Alhambra—Lee Kids Headline at Colonial

MANY GOOD ACTS AT THE COLONIAL

Seymours' "Trip to Hitland" and Lee Kids on Bill

At the Colonial, *Jane* and *Katherine Lee*, the "baby grands," offered their comedy sketch, "The New Director." Their act is devised to show the versatility of these very youthful entertainers, and for the most part, proved amusing.

Frankie Wilson, a model, in a "Modern Mirage," displayed a good figure, draped with colored lights and little else. It is a good summer job! *Russell* and *Devitt*, billed as "Acromedians" did some neat tumbling.

Yvette, with her violin, danced, fiddled, and sang, assisted by a pianist and an agile saxophone player. *Forevermore* and a saxophone solo. *If You Could Care from* "As You Were" brought the most applause.

Harry and *Anna Seymour* are a merry pair, showing much talent and a rare sense of comedy—the kind that can be funny without being vulgar. *Miss Seymour's* recitations, and her imitations of *Eddie Foy* and *Grace LaRue* were clever. *Harry* dances lightly and easily.

With better song material. *Emma Stephens* might make a good deal more of her ability. She was at her best with *I'll Be With You in Apple-Blossom Time* and *Your Eyes Have Told Me so.*

Of course the "Trip to Hitland" was a hit from the moment *Bobby Jones* came running down the aisle. These men put over a medley of their own former successes, and then introduced a few new ones which are already headed for popularity. *The Laughing Vamp* and *I'm Gonna Tie Myself To My Mammy's Apron Strings* won big favor.

Burt Gordon and *Gene Ford* were the laughing hit of the bill. *Miss Gordon's* exceptional voice seemed wasted in such a nonsensical act, and we wished she might have an honest-to-goodness solo, just to show off her splendid voice.

Charles McGood and *Co.* closed with a series of difficult and novel balancing feats. CONN.

CHICAGO — MAJESTIC

Four Smashing Hits Take Honors

On paper the new Majestic show didn't look so entertaining and imposing when the expert realized that of the nine acts that six of them had served booking time in the smaller houses, yet four terrific hits were chalked up in the running. *Langford and Fredericks* bagged big honors easily and were the "surprise" of the bill. *Bertram and Saxton* went unusually well with their songs. *Sylvester Schaffer* upheld the headline position nicely. *Stan Stanley* ripped the stage wide open with his comedy.

Reno, comedy cyclist, working much like *Joe Jackson* in makeup and routine, opened the show. *Moore* and *Megley's* "Once Upon A Time" showed class as a little vaudeville production. *Keno, Keys and Melrose* bagged applause with acrobatics. *Harry Ellis* sang four numbers entertainingly. *Berk and Swan* closed with a pretty dancing number.

MORTON.

ORIGINALITY WINS AT THE ALHAMBRA

Henry Santrey and Ernest Evans Score Heavily

Originality sits enthroned at the big Harlem vaudeville house this week, from the well applauded opening act, a skating exhibition, contributed by *Anderson and Yvel*, to *Everest's* "Novelty Circus," which closes the bill with many laughable monkeyshines, enacted by a dozen well trained "monk" comedians.

Sissle and *Blake*, colored artists, late of Europe's 369th U. S. Infantry Band, in "Original Songs and Pianologues" offer a refreshing blend of fun and pathos, and get a round measure of applause.

Ethel MacDonough, in "Milady's Busy Dad," a satire on the eternal feminine, keeps busy showing the audience the latest and most approved way to dress and undress behind a transparent window curtain and what to wear to afternoon teas and to one's bath.

Bert Fitzgibbon, the original "Daffy Dil," assisted by his brother *Lew*, provides fifteen minutes of incessant laughter, interspersed with enjoyable musical numbers by Brother Daffy Dil.

Ernest Evans and his associate artists introduce a new musical act, "Wedding Bells," which is delightful in every sense of the word, in setting and theme. Five young women contribute beauty, distinction and talent to the act, while two young men blend their fine voices with *Mr. Evans'* to complete a splendid ensemble. The graceful dancing of *Mr. Evans*, as the groom, and the dainty steps of the bride, are the subject of appreciative comment and much applause by the beholders.

After Intermission, *Ed. and Birdie Conrad*, in "Honey Songs" treat the audience to some subdued syncopation that is both pleasing and tuneful, to say nothing of costumes and scenery of elaborate beauty.

Felix Bernard and *Jack Duffy* invite the audience to "Have a Smile," but Monday night's audience insisted on laughing heartily after this breezy combination got "going."

When *Henry Santrey* was announced he was greeted by a storm of applause. He brought with him no less than ten jazz musicians, all young and full of mischief, vim and nerve. Mr. *Santrey* teased the ladies a bit, in his own inimitable way, much to the amusement of the fair sex and the delectation of the menfolk. However, we missed some of the things *Mr. Santrey* used to do—his thrilling characterization of a drug fiend, for instance, although the audience felt there was nothing lacking in the act, judging from the applause accorded it.

By the time the orchestra started playing the exit march, we had ceased to wonder why Harlemites flock to the Alhambra, regardless of heat or showers. ELITA.

COMEDY ABOUNDS IN PALACE SHOW

Laughmaking Hits Predominate in New Bill

With a formidable array of funmaking artists in the new Palace show the audience Monday afternoon enjoyed itself immensely.

The first to stop the show was *Dotson*, the negro dancer, and he simply tied the bill into a knot by his footwork, his head twisting at the close bringing him more applause. *Dotson* didn't mind the heat and worked hard to please. Then *Harry Holman* and his new act, "Hard Boiled Hamton" turned loose another hit, a comedy broadside that established *Holman* as one of vaudeville's favorite comedians. *Holman* as the hardshelled, crusty old business man finally has the innermost recesses of his heart deeply touched by the widow of his son who had been killed in war in France. But it was *Holman* and his smart comedy quips that caused constant laughter.

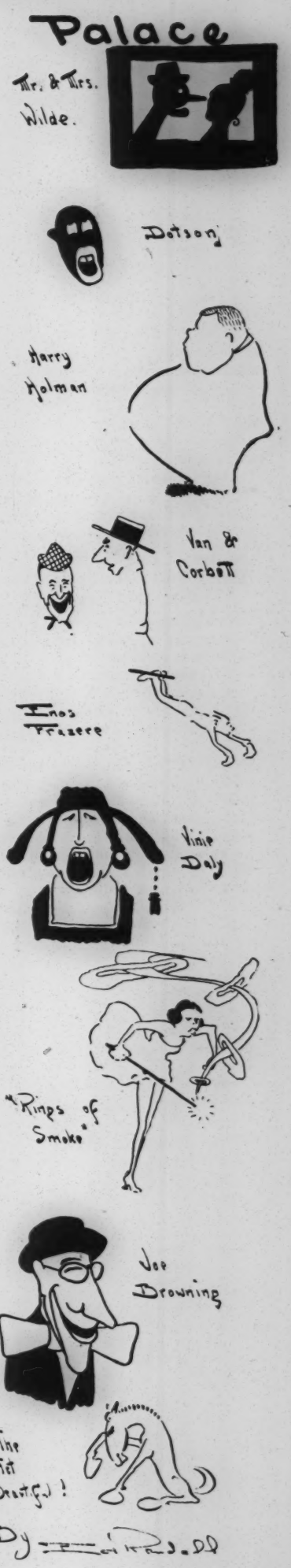
Then followed another laughing score by *Billy B. Van* and *James J. Corbett*, who handled their comedy exchange like the showmen they are and as a vaudeville team the pair shape up like a comedy cyclone. *Van* is a whole show in himself and with *Corbett* working a great "straight" the result is never in doubt.

Mr. and Mrs. Gordon Wilde and daughter, *Connie Wilde*, opened the bill with their shadographic work, the trio bringing the style of stage work up along a new line that was not overdone. In succession followed *Dotson, Holman and Co.* and *Van and Corbett*, with *Enos Frazere* closing the first half.

Right here we want to say that adjectives fail us when describing the chances that the aerial trapezist takes but he has a number of tricks in rapid transit that has an audience gasping during their execution.

After intermission appeared *Vinie Daly* who sang and danced unusually well. As a rule where one finds a vaudevillian who dances well the singing attempted is generally off color but not with *Miss Daly*. She has a high, strong voice and knows how to use it. She is a corking good dancer and learned hardshoe stepping under the tutelage of her mother, *Lizzie Daly*.

The *Pat Rooney* and *Marion Bent* offering, "Rings of Smoke," retained from last week, obtained its usual welcome and went right along to another whopping big hit. Pat appeared to be in fine fettle and danced hard, notwithstanding the extreme heat. After *Rooney* and *Bent* had scored, *Joseph L. Browning* offered his comedy sermon and sang several comical numbers thereby adding to his reputation as an entertainer. Following *Browning* was The Act Beautiful, with *William Egdirettu* putting his horse and dogs through picturesque and artistic "poses." MARK.



NEW ACTS

Ernest Evans Sounds New Note in "Wedding Bells"

Ernest Evans has chosen the theme of unfailing and universal appeal for his new act—the wedding day—and has woven around it songs of pretty sentiment, set to delicately syncopated melodies, in a way that takes hold of the audience's appreciation and holds it to the picturesque finale.

The "bride" is an extremely clever dancer, with a winsome personality, while the "leading lady" is the possessor of a well-trained, pleasing soprano.

The other feminine members of the cast are not only good to look upon, but they comprise a talented trio, playing the piano, 'cello and violin with a charming delicacy that well accords with the exquisite sentiment of the act.

Two young men, who look as though they might have stepped from the "Well Dressed Man" pages of a magazine completed the picture of the wedding group.

The scenic setting of "Wedding Bells" is in itself an artistic treat, showing a quaint wayside church, hid in a colorful nest of flowers. ELITA.

• • •

Larry Harkins and Melody Associates Score Hit

On the program the billing appears "*Larry Harkins* and his monarchs of melody." There are four men, with the routine running from jazz to vocal numbers and each man getting a chance to show what he can do instrumentally, vocally and otherwise. At the Royal it was the versatility of the men that appeared to count for the most, with the hit unqualifiedly in favor of the *Harkins* turn. *Harkins* and one of the piano players—two can play the instrument with this turn, yea a third, a*Harkins* fills in at the keys for a few minutes later in the act—offers as one song, *The Wedding Chimes Bring Happy Times for Mandy and Me,* that was new to the uptowners and has a tuneful swing. There was a violin solo, and a piano number and a combined vocal and instrumental number, and a ballad by one of the pianists. There was quite a mixture. The routine included *On the Trail to Home Sweet Home* and *The Older They Get the Younger They Want Them* and *Carolina Sunshine.* MARK

• • •

Sheldon and Dailey Offer "Sister Act" at Royal

Alice Sheldon and *Lucille Dailey* offer a "sister act" along the lines of "two women turns," with one miss at the piano. The girls are blondes. Their voices are not very strong but they harmonize sweetly and on one number, a new song entitled *I've Got the Sweetheart Blues,* they worked in a medley of choruses of topical songs that earned them a big "hand" at the close. The girls occupy the stage for about twelve minutes, varying their program with one girl trying for diversity through several numbers with rather suggestive lyrics. Among the songs were *When the Leaves Begin to Fall* and *When I See All the Lovin' They Waste on Babies Why Did I Grow Up At All?* It was the *Sweetheart Blues* that brought them the biggest applause. MARK.

MEN PREDOMINATE AT THE RIVERSIDE

Henri Scott, Harry Tighe, and Lillian Shaw Seen

Tozart stealthily stole out into the spotlight on the stage of the Riverside Theater in the opening act of the program Monday evening, and as a burglar he is an artist. With deft and lightning touches on a suitable canvas he produced pleasing views.

Raymond and *Schram* came next with "A Syncopated Cocktail." They woefully need new songs.

Horace Goldin, who is the original Royal Russian Illusionist, gave a really remarkable demonstration of seemingly impossible tricks and feats. During the act, an ostensible spectator mounts the stage to inspect the apparatus, and turns out to be still another burglar. He and *Goldin* have great sport in stealing watches.

Al Raymond, in a ponderous and well filled frock coat, made a speech that was a sort of travesty on the stump speech.

Homer Mason and *Marguerite Keeler* present a one act comedy called "Married" that is a scream. Porter Emerson Browne is the author, and he has provided ridiculous situations and clever dialogue a plenty, in addition to a burglar. The latter roams through the act undiscovered until the end, purloining costly articles and miraculously replacing them to avoid discovery.

Henri Scott furnished one of the treats of the entertainment. He is a famous baritone of the Metropolitan Opera Company, and the vaudeville stage is uplifted by his appearance thereon. Among others, he gave *Mandalay* and the *Toreador* song from "Carmen."

Harry Tighe, with *Marie Cook* at his piano, told some comical anecdotes and sang some comical songs, the biggest hit among the number being *Lank* and *Leany, Chile Beany.*

Lillian Shaw, in next to closing, pleased with her old routine as character songs and costumes. She was heavily applauded.

The *Three Lordon,* acrobats, closed. RANDALL.

• • •

CHICAGO—PALACE

Nat Nazzaro, Jr., Registers Big Hit

There were some unquestioned hits in the Palace show Monday matinee, but perhaps the biggest individual score was registered by *Nat Nazzaro Jr.* and his sailor-uniformed jazz band. The audience applauded heartily for more but Nat responded only with bows. *Lawton opened* and juggled his way to a sure hit. *Lou Reed* and *Al. Tucker* held second spot and won applause with their violin playing. Deserved better spot. *Ye Song Shop* had pretty girls and novel stage background. Pleased. Fred *LaFrance* and *Joe Kennedy* were blackfaced laughgetters. *Ralph Herz* head lined. Alcoholic lecture happily received.

Frances Kennedy, a Chicago favorite, had a difficult assignment following the *Nazzaro* cleanup, but proved equal to the situation and scored a breezy personal hit with her irresistible smile and ingratiating ways. The *Three Weber Girls* held everybody in for the closing number. ROBERTS.

NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

I've Got a Bimbo Down on the Bamboo Isle	Margaret Young
Early to Bed, Early to Rise, Don't Make 'em Wise	Margaret Young
Lank and Leany Chile Beany	Harry Tighe
I'll Be With You in Apple Blossom Time	Emma Stephens
I'm Gonna Tie Myself to My Mammy's Apron	Trip to Hitland

BRACE OF HITS SEEN ON ROYAL BILL

One of the Best Shows of the Season

There are a number of unusual hits at the Royal this week. The audience applauded each act vigorously but perhaps the most attention and enthusiasm was showered upon *Margaret Young,* who sang old numbers and new ones until she had to beg off before she collapsed.

Her numbers included *At The Darktown Dancin' School* new and jingly; *Way Down In Barcelona Way,* surefire hit and decidedly catchy; *They Don't Make 'Em That Way Any More,* from her former repertoire but a corker; *Lonesome Alimony Blues,* characteristic; *Oh By Jingo* (by request), a smashing hit; *I've Got A Bimbo Down On The Bamboo Isle,* a new one she announced as her successor to the Jingo song; *Early To Bed, Early To Rise, Never Made Any One Wise,* brand new and applauded to the echo.

The little revue that *Corinne Tilton* and company offered is a gem. It's new, fresh and wholesome and packs a lot of youthful talent that establishes the entire turn as a mighty big vaudeville commodity. *Miss Tilton* is accomplished and clever, has a winsome way and does not overstay.

Another big comedy sweep was made in the second part by *Charles (Chic) Sale* whose inimitable rural characters aroused enthusiasm and evoked much laughter. *Sale* is now a big *Royal* favorite though absent from that section for some time.

The *Billy LaMont Trio* were a revelation in the opening position, the girl's work especially good. *Ed. E. Ford* was a laughing hit. *Baroness De Wardener Hollub* and *Jester* were a farcical delight in the second position. Then followed *Miss Young* and the *Corinne Tilton* Revue.

After intermission appeared *Charlie Wilson,* an entertaining hit; *Royal Gascoignes,* combining juggling with comedy that got results; *Charles (Chic) Sale,* and the *El Rey Sisters,* a classy and attractive pair of skaters. MARK.

• • •

Miles' New Houses

Charles H. Miles and his executive staff are putting in a busy summer, as attested by the new theater building that has been approved. Miles has decided to call all his new houses after his daughter, June Miles.

The new June Theater in Akron, seating 1,700, having two floors, is scheduled to open September 1.

The new June Theater in Cleveland is expected to be ready for occupancy by October 1. It will seat 2,000.

Miles is also planning a new June theater in Detroit and has several other Ohio sites under consideration.

In the Song Shops

BY MARK VANCE

"Blues" Numbers Gain Popularity—Burlesque Man Writes Good Song—Selling Slump Wanes—Handy Writes Successor to "Casey Jones"

PAULINE SAPHIERE

Recognized as America's youngest feminine composer. She is an accomplished musician, having studied under European masters. She has composed many melodies and has given the stage, mechanical rolls and concert platform some of the finest melody numbers of the present

JUST when Tin Pan Alley was bemoaning and wailing the fact that the sales of sheet music throughout the country were experiencing a slump, we heard that the popularity of "blues" numbers was waning. In an endeavor to corroborate the report we dropped in at the sanctum of Page and Handy and asked

William C. Handy Who

has written the best selling numbers of that type of topical songs if they were fast losing their hold upon the public. *Mr. Handy* said: "It's just the reverse. 'Blues' songs are in greater popularity than ever and in proof of what I say, can show you orders to translate and arrange *St. Louis Blues* into French and Spanish and furthermore, the same number right now is a leader upon ten 'mechanicals.' There has been a special new release of *Yellow Dog Blues* by Smith's Orchestra of 100,000 records for the Victor Company. There isn't a dance hall in New York or any of the big cities that isn't using both *St. Louis Blues* and *Yellow Dog Blues* and there isn't the slightest doubt but that the folk song of the American negro strikes a responsive chord in the hearts of everybody." While talking to *Mr. Handy* we learned of a brand new song entitled *Bring Back the Joys* by *Joe Rose*, a well known burlesque man.

It now appears

That This Song

has been accepted by fourteen burlesque shows for next season and *Mr. Handy* is going to see that vaudeville and the 'mechanicals' get full swing at the number. *Rose* wrote the words and music and the number will be released to the public next month. *Rose* at present is connected with the Union Square Theater, where he is directing the stock burlesque pieces there for *Ben Kahn*, who has the house under lease.

In conversation with a number of the Music Row publishers, we understand that the slump which the sheet music has been passing through of late is on the wane and that the sales are picking up again. That is about the best piece of news we have heard along the Big Street in days.

Jimmy Lucas has injected a little of the personal thing into his vaudeville act by singing a few snatches of popular songs that he wrote and which are recalled the moment the choruses are started by the orchestra. At the Palace last week Jimmy used the "bit" and found that the results were much in his favor. Naturally *If the Man in the Moon Were a Coon* and *Minnie, Shimmy For Me* were quick to obtain applause recognition.

It sometimes is a matter of curiosity how certain songs will register with vaudeville audiences. Upon different occasions we have heard *Lieutenant Sissle* and *Eubie Blake* sing all kinds of songs, but every time the slender, hardworking, former lieutenant sings the late Jim Europe's *Life Of A Patrol In No Man's Land* he scored the biggest kind of an individual hit. Messrs. *Sissle* and *Blake* are using *I've Got The Doggone Baltimore Blues* to big results. And they have a corking number in *We Are Simply Full Of Jazz* and another surefire in *Mirandy*.

Julius Lenzberg is the present musical director of Keith's Riverside Theater. While Julius and his harmonists are continually on the job at the Riverside, they are also giving the Riverside additional publicity as well as placing a few laurels in their playing wreath by supplying the Edison records with some excellent numbers. In the July issue from the Edison shop *Lenzberg's* Orchestra plays *Who Wants A Baby?* which introduces *I'm Waiting For Ships That Never Come In* and the record has proved one of Edison's biggest dance sellers. Other *Lenzberg* records are No. 50645, which has his musicians playing *Karavan* (foxtrot), No. 50573, entitled *Tiger Rose Waltzes*, No. 50593, styled *Taxi*, with a fox trot number on the August list just turned out by Edison.

Alex Sullivan, one of New York's best known sports writers, attached to the Evening World staff, has been writing songs for years and making a whale of a success at it. Not only is he writing the new *Eddie Leonard* show, but he has just written a new number in collaboration with *Ray Miller* and *Clarence Senna*, entitled *Honeymoon Town*, which *Ray Miller's* Black and White Melody Boys have just played for Pathe.

The *Ray Miller* melodists have just made for the Pathe 'mechanicals' records of *Can You Tell?* (Remick), *Rose Of Spain* (Fisher), *In the Land Of Old Black Joe* (Berlin) and Cuban *Moon* (Jack Mills).

Joseph B. Franklin, head of the Fifth Avenue Entertainment Co., is a busy man these days supplying hotels and summer resorts with bands. He has the Harry Stoddard orchestra under his management, which comprises singers as well as players. The Stoddard band includes *Frank Phelan*, banjo, guitar and tenor! *Gus Eberle*, saxaphone, clarinet; *Tom Lazaro*, violin, ukelele, baritone, and *George Klein* drums. *Mr. Stoddard* is the pianist as well as director. Wherever they appear they invite the auditors to submit requests for "your favorite dances and songs."

No doubt you all remember

Two Popular Songs

entitled *Casey Jones* and *Steamboat Bill*. Well *William C. Handy* (Pace & Handy) finished one last week which he sang for us, that unquestionably will prove a successor to the Jones and Bill favorites. It's entitled *Long Gone* (from Bowling Green) and it is of the quaint, swinging refrain that will permit of dozens of verses to be sung about the big, lazy, shiftless coon who disappears from his favorites haunts in his old home hangout. One swing takes in New Orleans and another Kentucky.

Charles K. Harris, aside from writing shows, songs and picture scenarios as well as attending to his song publishing business every day takes in shows and movies, as well as saying a good word for some of the other fellows in the music game. His shop is now giving much attention to a forthcoming number by *Harris* entitled *A Little Brook, A Little Girl and A Little Love*. *Harris* also has just had a new Mary song printed, *Mary, Where Will You Be?* that *Eddie Leonard* had a hand in writing.

By way of contradicting the belief that one can conduct a first class music publishing house upon a few stray pennies, we know of one Broadway publisher who spends exactly $1,750 weekly to keep his activities alert. So one can readily surmise that a shoestring proposition won't go far these days. No wonder that a "big house" must ever keep grinding to put out "naturals."

Pickaninny Rose is now scoring a big hit in London, where Francis, Day & Hunter are handling the song for Pace & Handy of New York.

Jimmy Brown, New York manager of the Will Rossiter New York branch, declares that *The Laughing Vamp* is selling like hot cakes and that it shows every indication of assuming the lead among the Rossiter hits. Rossiter is also going big with *Don't You Remember Me?*

When the songwriters, comprising "Hitland" in vaudeville were playing Cleveland recently, the boys wrote an original song for *John Royal*, manager of Keith's Cleveland, which was sung for the first time at the Rotary Clubs' convention in Atlantic City. It was entitled *The R-O-T-A-R-Y*.

Best Selling Dance Records

AEOLIAN—Fox Trot, Dance-o-Mania (14070), Yerkes Band; rev., Fox Trot, Syncopated Dreams.
COLUMBIA—Fox Trot, The Love Nest (A2955), Art Hickman Orchestra; rev., Fox Trot, Song of the Orient, Hickman's Orchestra.
EDISON—Fox Trot, Rainy Day Blues (50632), Yerkes Saxophone Sextette; rev., Who Wants A Baby? (Introducing I'm Waiting For Ships That Never Come In), Lenzberg's Riverside Orchestra.
EMERSON—Fox Trot, So Long, Oo-long (10192), Green's Novelty Orchestra; rev., Fox Trot, Yokohama, Knickerbocker Specialty Orchestra.
VICTOR—Fox Trot, Oh, By Jingo (35696), All-Star Trio; rev., Fox Trot, Nobody But You, Palace Trio.

Best Selling Music Rolls

AEOLIAN—Fox Trot, Dardanella Blues (3903), Fred Fisher; Left All Alone Again Blues (1664); Waltz, Alabama Moon (14070); rev., Waltz, Whose Baby Are You, from "The Night Boat."
Q-R-S—Fox Trot (1141) Railroad Blues, Pete Wendling; Ballad, Beautiful Annabelle Lee (1133), Phil Ohlman-Victor Arden.
REPUBLIC—Song, Hold Me (43218), Remick; Fox Trot, Kismet (43418), Rossiter.

Best Selling Sheet Music

BALLADS—Sweet September, Waterson, Berlin & Snyder; That Old Irish Mother of Mine, Harry Von Tilzer.
FOX TROTS—Crocodile, Berlin; Oh, By Jingo, Broadway.
WALTZES—Hawaiian Lullaby, Feist; Tripoli, Witmark.

Best Selling Song Records

AEOLIAN—The Moon Shines on the Moonshine (14069); rev., I'm the Good Man So Hard to Find.
COLUMBIA—Some Beautiful Morning (I'll Find You In My Arms) (A2940), Al Jolson; rev., I've Got the Profiteering Blues, Frank Crummit.
EDISON—Bonnie Sweet Bessie (83039) Alice Verlet; rev., Comin' Thru th' Rye, Alice Verlet.
EMERSON—I've Got the Profiteering Blues (10165) Jack Kaufman; rev., I'm Always Falling in Love With the Other Fellow's Girl, Irving Kaufman.
VICTOR—The Moon Shines On the Moonshine (18672), Sidney Phillips; rev., So Long, Oo-Long, Victor Roberts

EILEEN PERCY

Beautiful new Fox star who is winning more laurels in her latest picture, "Beware of the Bride"

Earl Carroll—Won by Hard Work

Obtained Schooling in Theater—At 17 Made Trip Around the World Has Written Some Popular Songs—Now Turning Out Broadway Shows

"I FEEL just as if I were a drowning man," said Earl Carroll, and he looked very much frightened, "because when I start an interview, all my past life flashes up before me. Like Topsy, I was born, of course, but I didn't go to school much more than she did. I went to the theater instead. When I was just half past ten I was passing programs at the Nixon and other theatres in Pittsburgh.

"There I heard the literary English of the best playwrights and there I learned to know good plays. It was just as if Providence had sent me there, for, in those theaters, I served my apprenticeship,—watched rehearsals, worked with the electricians and even built myself a complete little theater under the stage. When I was seventeen I took a trip

Around the World

"I worked my own way, lived by my wits and toured Egypt, the land of lovely Cleopatra, on six dollars. While in Shanghai, China, I began my professional career by publishing, with a young Englishman, a magazine called "The Prince." It lasted six weeks. We couldn't get any advertisements. I came home, full of courage, confidence

And Enthusiasm

"My first work was to write The Great American Play. Al Woods offered me fifty dollars a week for the completed work, but I declined, feeling that I should get more. Fortunately, as a result, Al Woods retained my friendship and I retained the play; it is still lying at the bottom of an old trunk. About this time, I fell into a melody mood. Though I didn't know anything about formal composition, I began writing songs. Some of them you may remember,—*Dreaming, I Never Knew, Isle D'Amour, All of You.*

I Had Been Aching

to do shows. After I wrote lyrics, I wanted to write music. After I wrote music, I wanted to do both. Then I wanted to do books, straight plays and producing. Morosco gave me my first chance. 'Pretty Mrs. Smith,' with Fritzi Scheff, 1914, at the Casino. Then came, as author, or co-author, 'So Long Letty,' which ran for five consecutive seasons and is still popular in Australia and the Orient; 'Canary Cottage,' 'Florabella,' 'The Love Mill,' 'Jim's Girl' and 'The Lady of the Lamp,' which opens at the Republic, August 16, with Woods as the producer. Mr. Woods is a real showman, and has a genuine love for the theater. You will always find him there. He gives the stage his best efforts, regardless of expense. He always does his utmost. I consider myself one of his protegés, for he is giving me my first opportunity to stage my play, 'The Lady of the Lamp,' in my own way.

Mr. Woods Says

that he finds this play one of the most ingenious mystery plays he has ever encountered. George Cohan has also manifested a keen interest in my work. Upon reading the 'Lady of the Lamp' he was good enough to say: 'It's a great idea, a great love story; a perfect play.' My hopes and ambitions are varied and many. I want to do good things in a practical manner. I don't care about visionary projects; I do care about work that is artistic in a fine, comprehensive way. I am going to devote my knowledge of scenery, design and lighting to the development of these ideals. The theater is the finest thing in the world. I love it and love to work with the young people who are growing up with it. Perhaps you have heard of my

Home in the Sky

"It's a bungalow on the top of a twenty story skyscraper, 100 x 100, with ten rooms, a vegetable garden, flowers, a fountain and gold fishes. You see, I am the only writer who has New York, literally, at his feet. If the airs of my songs are sweet, it is because of the good air up there. As for Mrs. Carroll, she is a French girl from Biarritz, a petite brunette. She was studying in a convent when I met her. But I broke up her educational career. She never learned any more English, but I started to learn French. My day's work is a thrilling affair. Today I engaged Andrew Lawler and several radiant youngsters for my play "Daddy Dumplins," which I have written with

George Barr McCutcheon

as co-author. Next I conferred with scenic artists, property men and costumers. Then I began re-writing the third act, composing incidental music, selecting tapestries, dictating letters, consulting the financial department, and thinking of my wife,—mostly. Above all things, I want to give the aspiring young worker a chance. I want every woman who enters my office to have the most considerate and courteous attention possible, for respect for our women means the realization of our noblest ideals. Oh yes, if you must know my age, I will tell you. Everyone knows it anyway. I am twenty-eight.

"Though I have many and varied duties, I have a

Staff of Helpers

who do much toward making my work lighter. When I first went into business I engaged Clarence D. Jacobson, one of the energetic young business men of the theater, who knows me and my work from every angle. He knows all the worries that engulf an author and he is always near with a life preserver. Arthur Cushman is in charge of my art department while the arduous duties of stage management I entrust to Cecil Owen and Jack Loder. These two men fight the practical battles of my plays, back stage. Albert Strassman is my publicity director. Many parts of my work I do, by contrary measures. I write my music away from the piano. I write my plays on the typewriter,—never by hand. I never dictate them. When they are all done, and not till then, I send the rough copy to the typist. I never know when or how I am going to write, for inspiration is such a spontaneous thing with me that sometimes I start an idea in the middle of my dinner, and have to give up my dessert.

(International)

Mr. and Mrs. Earl Carroll in a cool, cozy and fragrant corner of their country home, located on the roof of a twenty-story building. Mr. and Mrs. Carroll are picking daisies between rehearsals of new plays.

"I don't believe in spending

A Great Deal of Time

in writing a play. The faster I can work, the better I like it. My method is to saturate myself completely with the story so that I know all my characters and all the situations. Then I start writing at full speed. I spent three weeks writing 'Daddy Dumplins.' I wrote 'So Long Letty' in nine days. I broke my own record by collaborating and turning out a whole play in a single week. I do not, however, recommend this method to other writers, though I do believe that if a man knows his subject, he should be able to go away to some quiet, secluded spot and write his play in three weeks. There is, of course, an exception to every rule, and, in my case it is "The Lady of the Lamp." I spent two years writing this play, but I enjoyed every moment it took me.

I Believe in Getting

all my subject matter from within, from my own personal experience. For this reason I read very little. Books on playwriting simply bore me. And I never can have a good time reading a book by someone else. You see I get so gee whiz jealous of other people's good work that I get disgusted and throw the book away. As a result, I never know how a book ends. Anyway, I would rather study human beings than books. Most of the time I am too busy to take any recreation, but I have a few sports that I indulge in occasionally. Among those are some unique forms of entertainment,—polishing my gold fish, stirring my tea, spooning with Mrs. Carroll, and learning to swear. I am not inclined to spend much time eating, for eating is merely a habit. I never take any lunches, and if I can manage it, I sneak out of the house without taking any breakfast.

My Motto Is One

which I learned from my father. He always said: 'My son, get the sugar. If you haven't the sugar, your coffee is bitter. If you have the sugar, you can drink it demi tasse.'

New York is proud of a fellow citizen like Earl Carroll. Instead of buying one, two or three of the Thousand Islands and spending the greater part of the time whipping his writings into shape he remains right in sweltering, simmering, blase old New York where he does just as good work as the author or composer up in the mountains or along some lake front gazing at the sun or moon for inspiration. And any time Earl Carroll desires to get close to Old Sol's burning rays or commune with the shining stars he can climb mighty close to the heavens by reaching the summit of that twenty story skyscraper and have his wishes gratified.

Earl Carroll is what the stage realm brands "a regular." That he is ever considerate and thoughtful of his fellow man has been thoroughly demonstrated upon divers occasions and the theatrical sphere is to be congratulated upon possessing him.

Broadway will see and hear much of his stage work this fall.

STAGE NEWS OF THE WEEK

VAUDEVILLE STARS BECOME PRODUCERS

Artists Enter Producing Field Forcing New Line of Variety Action

ONE by one artists are quitting vaudeville to become producers of complete shows while others are going to pictures or will be with some of the musical attractions that are in rehearsal or about to be called. With the holes becoming more frequent the heads of vaudeville are plugging them up as fast as they can by throwing every possible encouragement to the men and women putting time and money into big acts.

William Rock, who headlines vaudeville whenever he cares to put a girl act together, now has his own show, opening "Silks and Satins" at the George M. Cohan Theater, with Rock planning to keep the show intact all season.

Ed. Wynn, who can be regarded as a vaudevillian, is going to stay in the show business as his Carnival, now at the Selwyn, has been one of the biggest moneymakers of the season.

George White, a former vaudeville dancer and who once teamed with Ben Ryan, has found the producing field far more profitable than hoofing it in vaudeville and is devoting his second season to his show that he has christened "George White's Scandals of 1920."

Jimmy Hussey, a vaudeville comedian, has everything set to enter the producing field as the star of a new show, now rehearsing that is due for a Broadway premiere.

William Morrissey and Elizabeth Brice, who have been playing vaudeville for the past year, head the new musical-vaudeville revue that is at the Casino.

There are others but this list is sufficient to have vaudeville arranging for a further weakening of its list by providing able substitutes with many "big girl acts" outlined and expected to be ready when the fall season opens.

"Canned Heat" Exploded

Muriel Lodge will obtain "canned heat" that does not explode the next time she is desirous of using a "get hot quick" substance. Miss Lodge is a member of the "Florodora" sextette and was using the instantaneous heating stuff when it exploded and burned her body severely.

• • •

Buys Klein's Interest

William B. Friedlander has purchased the interests held by Arthur Klein in the musical version of William Collier's "Caught In The Rain," which has been renamed "Pitter Patter." The comedy has been given a musical dress by Friedlander and is now in rehearsal.

• • •

Friars' Outing July 27

The date of the annual outing of the Friars' Club has been set for Tuesday, July 27. The Friars and their feminine guests will board the good boat Nassau at 9:30 a. m., and sail to Glenwood-on-the-Sound, where gay festivities will be enjoyed. Walter C. Hoban is chairman of the committee on arrangements.

• • •

Artists Berry Picking

Stage artists and theatrical writers received special invitations from W. Holcomb of the Conservation Committee of the Rip Van Winkle Golf and Country Club to mobolize as berry pickers July 21 and go to the club's 100-acre farm at Palenville, N. Y., and assist in harvesting the crop. A picnic supper was served.

• • •

Anderson's New Show

John Murray Anderson has finally chosen a title for his new show, "The End Of the World," being selected as the best title to draw folks in to the boxoffice. It's a musical production for which Augustus Barrat wrote the score. It will be presented in New York sometime in September.

Klauber's New Show

At the Fulton Theater August 3, will be produced for the first time in New York, "Scrambled Wives," a new comedy by Adelaide Matthews and Martha M. Stanley. The sponsor for the new show is Adolph Klauber. The "try outs" will be made at Asbury Park three nights before the Broadway premiere.

• • •

Cast for "The Champion"

The cast for "The Champion" has been completed. The latest acquisition is Ann Andrews. Others include Arthur Elliott, Gerald Homer, Adria Hall and Frank Westerton. Sam H. Harris will be producer.

• • •

"Daddy Dumplins"

As soon as "The Lady of the Lamp" begins to shed her light from the Republic Theater, August 16, Earl Carroll, author of the play and associated with A. H. Woods in its presentation, will begin work on the production here of "Daddy Dumplins," a comedy by Carroll and George Barr McCutcheon, recently tried out in Toronto.

WILLIAM FARNUM

Popular stage and screen star who is winning notable success in Fox pictures

Hussey Revue to Open

Jimmy Hussey's new musical revue, "Tattle-Tales," will open at the Glode theater, Atlantic City, August 2. Following this engagement and before coming into New York, "Tattle-Tales" will play two weeks in Detroit and one week each in Buffalo and Pittsburgh, opening at the Alvin Theater in the latter city August 30. Besides Hussey the cast includes Johnny Dundee, with whom the comedian has a burlesque scene in the second act; Rae Samuels, Maurice Diamond, Lola Girlie, Jean Tennyson, Keegan and Edwards, Callhan and Bliss and William Worsley. Hussey wrote the book and many of the lyrics. Howard Johnson contributed the rest of the lyrics and Archie Gottler composed the score.

• • •

Cohan Theater for Cohan

Beginning September 6, the George M. Cohan Theater will be devoted exclusively to George M. Cohan productions for the entire season.

5 YEARS AGO TODAY

Stuart Walker Opens His Portmanteau Theater at Christodora Settlement House.

Paramount Releases Film Version of "Kindling" Featuring Charlotte Walker.

Mary Pickford in "Little Pal" Is Released by Paramount.

"Young America" Is Produced by Cohan & Harris at Atlantic City Under Title of "Me and My Dog."

"A Live Wire" With Cast Headed by Helen Lowell and Harry Tighe Is Produced at Atlantic City.

20 YEARS AGO TODAY

Fred Niblo Makes His First Appearance Before an English Audience at the Palace Theater, London, in a Monologue.

LaLoie Fuller Opens Her Own Theater in Paris With Great Success.

"The Cadet Girl" Is Produced at the Herald Square Theater With Cast Including ChristieMacDonald, Dan Daly and Adele Ritchie.

Charles H. Hoyt, author of "A Texas Steer" and many other plays, is Committed to an Insane Asylum at Hartford, Conn.

HAMMERSTEIN PLANS

Five New Musical Comedies to Be Presented

Five musical comedies, a comedy based on matrimony, and a play on the Irish question will be produced by Arthur Hammerstein next season. "Tickle Me," starring Frank Tinney, will be revealed first, opening at the Selwyn Theater August 16. Otto Harbach, Frank Mandel and Oscar Hammerstein 2d wrote the book and lyrics, and Herbert Stothart the music.

Frances White in "Jimmie," a musical comedy by the authors of "Tickle Me," will come to New York September 20. Ben Welch and Roger Imhoff, formerly burlesque actors, will be featured. "I'm Cured," adapted by Otto Harbach for musical comedy production from "Never Say Die," will be tried in Hartford on October 11. "The Love Apple," with book and lyrics by Bide Dudley, will be seen around the holidays. "Blossom Time," another musical play, with Otto Harbach as the author, and featuring Louise Allen, will be brought to Broadway late in February.

"The Marriage Not," by Ada Patterson, is the name of the comedy which Mr. Hammerstein will produce. Eugene Walter is writing "Sinn Fein," which, as the title implies, deals with the Irish question.

• • •

"Florodora" to Tour

The trans-continental tour of "Florodora" will not begin until the first week in September, which means that the revival is to remain at the Century until that time.

• • •

New Brieux Comedy

Leo Ditrichstein and Lee Shubert will present at the Stamford Theater, Stamford, next Friday night the new Brieux comedy, "The Americans in France." The play comes to New York August 2.

• • •

"Shiver" Dancer on Roof

Florenz Ziegfeld, Jr., has arranged some surprises for the Midnight Frolic, on the Ziegfeld Roof. La Gana, "shiver" dancer from San Francisco, makes her debut in New York. She is a South American girl whose dancing has been a feature at Tate's in San Francisco.

• • •

Six Oriental Dancing Girls

Morris Gest has received word from his European representative in Turkey, Naca Ben Hamen, that he has engaged six Oriental dancing girls, real ex-haremites, for "Mecca." Messrs. Comstock and Gest will give a bond to the Government guaranteeing that they will return to Constantinople when their engagement is ended.

• • •

Alviene Schools Move

The Alviene Schools have changed their address from 225 West 57th street to 43 West 72d street, near Central Park West, opposite Hotel Majestic. The schools now occupy the entire building, five stories with roof garden and little theater on the ground floor.

STAGE NEWS OF THE WEEK

NOTES OF THE LONDON STAGE

Billie Reeves' "Drunk" Sketches Popular—Laura Guerite Returns—American Acts Do Well

BILLIE REEVES seems to have settled down to his "drunk" sketches and is touring the provinces.

Willie Rolls. Yes, he does. He roller-skates most successfully and is playing the biggest and the smallest halls over here.

I seem to remember Laura Guerite being over here some few years ago in her rag-time numbers. She has returned and is doing well without any extraordinary boosting.

Niblo and Doris, blackface act, give a show which is so reliable that they are hardly ever resting.

Frank Van Hoven, described as the dippy magician, has them holding their sides laughing at his "Ice" gag.

Musical comedy loss is variety's gain in Fred Duprez, who is touring the Moss Halls and others in his breezy monologues on "Love" and other sicknesses.

Laveen and Cross made a big hit over here with their comedy gladiator act. They are showmen.

Talbot O'Farrell arrived back from the States, full of thanks and oh! so dry.

Imitators there are plenty, but none over here can come near Tucker in the violin game, and Roxy La Rocca is quite in a class on his own with his harp.

A few more American acts doing well in vaudeville over here are Hedges Bros. and Jacobson, Peter Bernard. Two Bobs, Daly and Healy, Purcella Boys, Lew Douglas, Charles Withers, Manny and Roberts.

FRANK J. WOOLF.

O'Hara Tour Opens August 9

Fiske O'Hara's fifteenth season as a star opens at Stamford on Aug. 9. Another Anna Nichols' romantic comedy, this one entitled "Springtime in Mayo," is the vehicle. Patricia Clary, who has been O'Hara's heroine for several seasons, will again assist him. George Garthlan, general supervisor of music in the schools of New York, will again contribute several ballads to the entertainment. In the cast will be the famous trio, Fiske O'Hara's Three Kids, composed of J. P. Sullivan, fourteen years in the star's support; James Miller, ten years with him, and W. T. Sheehan, nine years a member of the company.

• • •

Ovation for Rita Gould

Rita Gould, who headlined at the "Follies" in Kansas City last week, received a rousing welcome when the American Legion reserved the entire house. It was with a great deal of pleasure that Miss Gould greeted her old friends of the 89th and 35th Divisions, for it was with them that she spent a great deal of the time when she gave her services to the A. E. F. during her stay in France.

• • •

Jolson to Produce Play

Mr. Al Jolson, the star of the Winter Garden, gave out the news yesterday that among his producing activities next fall, will be the presentation by him of a new play, the action of which is laid in Hawaii, and is called "Aloe, Alae," meaning "The Wreath of Love." Mr. Jolson secured this play during his recent trip to the Pacific Coast and Honolulu.

• • •

"As the Clouds Roll By"

A. H. Woods is presenting, out of town, a new comedy-drama in three acts entitled "As the Clouds Roll By." William J. McNally is the author. The principal role is played by Irene Fenwick. Others in the cast are Frank Thomas and Elwood Bostwick.

• • •

Cox to See "Cinderella"

Governor Cox has accepted an invitation from the Messrs. Shubert to see "Cinderella on Broadway."

Miss Anglin at the Frazee

Margaret Anglin will play her New York engagement at the Frazee Theater, formerly the Harris, beginning about Sept. 1. Her first offering will be "The Woman of Bronze," a play adapted from the French, in which Miss Anglin was successful last season in the larger cities on her tour extending to the Pacific Coast. During the season she will give a series of special performances including further revivals of the Greek classics, thus adding to a repertoire already unique in the contemporaneous theater.

• • •

Nora Bayes' Next Play

Nora Bayes will be her own manager again when she finishes her summer excursion into vaudeville. She has a new play called "Her Family Tree." Al. Weeks, dramatic editor of the Detroit *News* is responsible for the book and Seymour Simons has written the music.

"To-Morrow's Price" for Hudson

At the Hudson Theater on Monday evening, July 26, A. H. Woods will present Taylor Holmes in "To-morrow's Price," a new comedy drama in four acts by Samuel Shipman and Percival Wilde. Mr. Holmes will be supported by a company, including Maude Hanaford, Felix Krembs, Wiliam B. Mack, Purnell Pratt, Tommie Meade, Leonard Doyle, Doris Kelly, Helene Lackaye, Louise MacIntosh, George Lyman, Edward Fielding, Edmund Abbey, Don Merrifield, Ray Wilson, Jack Mackenzie, William E. Ely, Martin Alsop and C. A. de Lima.

• • •

Frazee Gets the Harris

The Harris Theater on Forty-Second Street has been purchased by H. H. Frazee, well-known theatrical producer and owner of the Boston American League Baseball Club. The name of the theater will be changed to Frazee Theater. The house will be redecorated and entirely renovated. The opening attraction has not been decided upon, but the season, under the new ownership, will open early in August. This will be Mr. Frazee's second venture in theater ownership in this city, he formerly having been owner of the Longacre Theater on 48th Street.

• • •

"Ritz Girl" Due Soon

Lew Fields's latest musical comedy, "The Poor Little Ritz Girl," with Charles Purcell as its star and Andrew Tombes and Gertrude Vanderbilt featured, will open an engagement at the Central Theater on Monday evening, July 26. Others in the cast are Lulu McConnell, Alma Adaire, Florence Webber, Eleanor Griffith, Eugenie Blair and Elsie Bonwitz. "The Poor Little Ritz Girl" is just concludng a successful engagement in Boston.

NAZIMOVA

The bizarre and fascinating stage star who is achieving a personal triumph by her wonderful acting in Metro films. Nazimova heads her own picture company. Each week brings new offers for a return to the legitimate stage

IS THAT SO!

Ruth Shepley, who has been on a California ranch since the closing of "Adam and Eva," has returned East and will spend the remainder of her vacation previous to beginning rehearsals for "Wild Cherry" at Narragansett Pier.

Beatrice Constance, a young mezzo-soprano, who made her debut on the concert stage last season, has been engaged by Henry W. Savage for an important role in the new musical play which will bring *Mitzi* back to Broadway next fall.

The Carlitos, two of the most famous dancers of Spain, who arrived here last week, have been engaged to dance in "Spanish Love," the new play by Avery Hopwood and Mary Roberts Rinehart, which Wegenhals & Kemper Company will present.

Roy Atwell has been engaged for the principal comedy role in Anslem Goetzel's musical comedy, "The Rose Girl."

Mr. and Mrs. F. Ziegfeld, Jr., and daughter, Patricia, have taken a house at Long Beach for a few weeks.

Alice Lloyd, who is spending the summer at Bayshore, L. I., will reopen on the Orpheum Circuit early in the fall.

Annie Hughes, the English comedienne, sails from London for New York next month.

Rea Martin is to be in "Call the Doctor," with which David Belasco will open the Empire Theater.

Tom McNaughton will again be a principal in "The Magic Melody," which reopens August 26. He is vacationing down on Long Island.

Frances Nordstrom has written two new musical comedies that have Sam Harris and John Cort bidding for their producing rights.

Harold Orlob has written a new show that will likely be produced by Charles B. Maddock.

Max Burkhardt is having a great time motoring on the water adjoining the Manhattan Island Club at City Island. *Burkhardt* has a brand new vaudeville act ready for the fall. He will be assisted by the *Rosen* Girls, *Maude* and *Edith*.

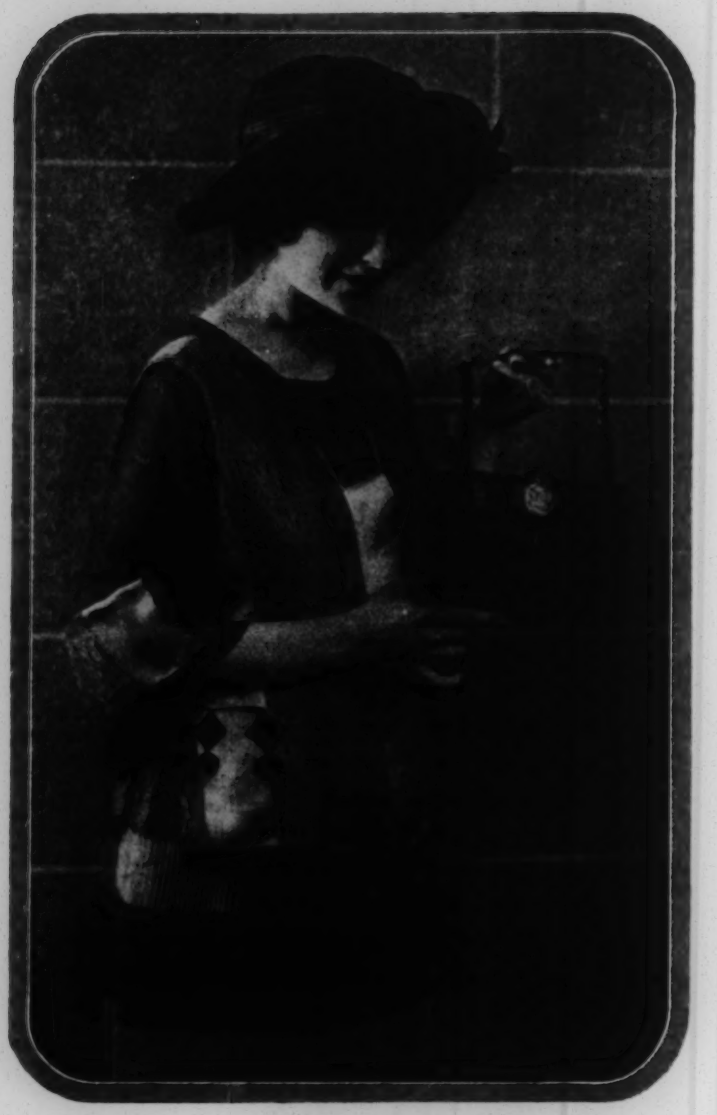
Charles McNaughton will be a member of the "Three Live Ghosts" when it has its premiere this fall.

Mercer Templeton, dancer in "Honey Girl," at the Cohan and Harris Theater, who is spending the summer at Great Kills, Staten Island, has yielded to the pleas of the young persons there and has dancing classes three afternoons a week.

Alexis Kosloff has been engaged by Comstock & Gest to originate several dance numbers incidental to the action of the new Frederic and Fanny Hatton comedy, "The Checkerboard."

Savoy and *Brennan*, the "I'm Glad You Asked Me" boys, have been engaged for the "Greenwich Village Follies of 1920." They are to head the cast of the new revue, which is to open at the Greenwich Village Theater early in August.

Kenneth Douglas, English comedian who played in "Too Many Husbands" last season, has just signed a long term contract with A. H. Woods. He will be featured in an English comedy.



MARGARET LOOMIS

A fetching frock of Fanta-sai silk suitable for morning or afternoon occasions is worn by Miss Loomis, a popular player on both stage and screen. The skirt is in the fashionable accordeon pleated style, while the jacket is designed after the Russian smock in straight, boyish lines. Broad stripes, both horizontal and vertical contribute youthful charm to the dress

It gives milady pride when she can point to her gown as being made from a Longchamps model. The smart frock worn by the miss with arms akimbo was designed by Lucien LeLong of Paris. It was displayed in society for the first time last month at the Longchamps Racetrack. "Paradise" pattern "J. C." Brocade ribbons are used for the entire skirt and trimmings for the girdle

Fashions From

BY MLLE. RIALTO

THE season for fun is on, now that Victor Herbert has arrived in town with a score of jolly music for "The Girl in the Spotlight." Then, too, there are gowns a plenty for the ladies who takes vacations in Manhattan-town. *June Elvidge,* who was always a remarkably well dressed motion picture actress, carries her ability to dress smartly to the stage. She looked very stunning in a white figured silk

Negligee Featuring a Train

which added desirable lines to her stature. With this comfortable bit of wearing apparel, Miss Eldridge added a peculiar and highly becoming headdress. It was of white material and was wrapped around the head in bandanna style, and should prove a popular addition to the chic girls' boudoir robe. In another scene *Miss Elvidge* made a striking picture in a

Brocaded Evening Gown

which was really an elaborate affair. The material was of a rich silk, in handsome gold design over a black background. The style of the gown was a very becoming one, and one that should be adopted by those who are tall and slim. Whereas a

Frock for the Petite

miss was brought to view on the pretty little person of *Mary Milburn,* a newcomer, who is sure to become a favorite along the Rialto. *Miss Milburn* adopted a frock with bouffant lines, made of soft white satin Down the front, and over the hip lines,

The Still Popular Apron

effect was achieved by the use of white lace in fluffy lines. The gowns for "The Girl in the Spotlight" were executed by *Anna Spencer, Inc.*

In the audience, which was largely composed of stage and screen celebrities, *Josephine Victor* made a pleasing picture in a white frock of crêpey material in which dots and squares of black formed a pleasing feature. Another summary frock was seen on *Claire Whitney,* who looked cool and comfortable in pale blue. In a stage box a

New Vogue in Headdress

was glimpsed. It has lately been seen on the fashionably dressed theatergoers, and was highly becoming to *Evelyn Nesbit, Evan Burrows Fontaine* and *Martha Mansfield.* It consists of ornamental bands tied around the forehead in Grecian fashion, while

Large Spanish Combs

form a decorative feature in the rear.

A trip to the Century Roof, where a new revue is making merry the warm days for stay-in-towners, some very fetching gowns were displayed. One, from the Black and White Ballet, was a very quaint affair, being of

Decidedly Bouffant Lines

and made of three tiers of white lace, which came in billowy effect from a tight little bodice of black velvet and white lace, which formed the two contrasting sides. To carry the black velvet trimming to the skirt, loops of it were caught in bow-knot effect from the first to the second tier. A tiny black watteau-like design hat sat in jaunty lines upon the head, while white lace, in a long veil, fell down the back. Then there was

A Frock for the Demure

little lady which was in a pretty shade of apple green taffeta. It possessed slim, girlish lines. The low cut bodice was of silver lace and a pretty rose added a charming touch to the slim waistline. The skirt was made in tunic design, over an underslip of the silver lace, while the green taffeta was cut in circular design at the bottom and edged with ruffling. The ruffling also came in circular fashion down the left side, across the front to the rear of the skirt.

A somewhat different and exclusively Le Long pattern classified among the French modistes as a Lalla Rookh pattern. The ornamental side panels are trimmed with "J. C." Metal Brocade ribbon

The Footlights

In another dress'

Maize Georgette

over an archid drop, proved a smart and pleasing little outfit. A bertha effect at the waist made a girlish outline, while two-toned narrow ribbons in a bow at the left shoulder fell in graceful fashion down below the waist. A draped skirt, with a bouffant effect at the left side completed a dainty dress. With it was worn a broad hat, with ribbon trimming.

For the statuesque person, an evening gown of

Metallic Brocade

with distended hip pockets of Rhinestone trimming proved a gorgeous affair. The low cut bodice was held together by Rhinestone bands in rope effect around the neck. The frock was of the backless variety, and the skirt, in front, opened in sheath effect. The costumes in the new Century revue are by *Mme Haverstick* and *Mode Costume Company*.

Just another striking illustration why devotees of Fashion look forward to the models displayed at the Longchamps racetrack in France. The design is by Premet of Paris. "J. C." Fancy ribbon, applique on taffeta, is used throughout

The Eyes of Fashion

devotees turn annually to Longchamps in France, where on parade one sees the latest and smartest frocks that high society decrees milady must wear to keep abreast of the styles. It is a treat indeed when Dame Fashion trots out her most attractive modes and at Longchamps when the season is in full bloom the elite of France takes proud cognizance of the grandeur and attractiveness that is displayed in the most artistic creations of modiste and milliner. The thing that is fashionable at Longchamps is invariably copied by the eternal feminine throughout the land. It is at once stamped as Parisian in design and thoroughly up-to-date in every respect. The Longchamps endorsement of frocks and gowns, indeed, become a world's label. No wonder the world goes there to see—and to be seen.

A feature of the duvetyn coats, so popular now, is the collar, which generally loosely swathes the neck and then terminates into a throw-scarf. Then, from ever new and changing Paris styles, may be found the

Low Waist-Lines and Panels

which feature many a distinctive frock of woolen material. These panels frequently are bound in about the ankles in harem design, and so continue the popular slim lines, while the low waist also serves a becoming and comfortable purpose.

Handkerchief linen is being featured quite a bit just now in the latest morning frocks. It comes in so many pretty designs and is decidedly serviceable.

Uses of Metallic Ribbon

are not limited to the wearing apparel of the theatergoing and dancing miss alone. No, indeed, we find it serving a fashionable purpose in giving touches of color to the plainly tailored suit, either in the vestee, or in the broad girdles and sashes. With dresses of flowered design, such as the

Lovely New Foulards

and flowered chiffon materials, we find ribbons still in favor, for they serve a decorative purpose in broad sashes, and handing loops, even if their colors be in dull tones.

The Marion Davies Bag

has made its appearance in department stores and smart specialty shops of New York City and throughout the country. It is composed of beads and ostrich feathers, being a *de luxe* edition of the very popular bead bag so much in use by milady. The ostrich is used in band *motifs* across the bag, or as fringe in finishing it, contrasting or self shades being used. This bag was designed by *Miss Davies* and used by her on the screen.

BETTY LINN

One of the silk pictures which is making the autumn blouses as unusual as they are artful —the Enchanted Garden design of Indestructible Voile in the Arabian Nights Series which Harry Collins has plaited and touched in krimmer and which Miss Linn of "The Greenwich Village Follies" is wearing

Oui! Oui! but the above frock is typically French and perfectly in accord with what Paris modistes design as chic, prepossessing and distinctively smart and fashionable. It's another of Lucien LeLong's (Paris) models, trimmed with "J. C." Brocade satin and Gros Grain ribbon

Come On In

Viola Dana, Metro star, in a tiny canoe, is setting forth on a perilous voyage in a swimming pool. Will Viola get a ducking and wet her parlor bathing suit? Not if she knows it

(Left) A beauty of Fox Sunshine Comedies running true to form. We should say "standing." This miss is a sort of feminine monarch of all that she surveys. We'll call her some queen

While the camera clicked this Fox Sunshine Comedy girl gazed at a man higher up to obtain his endorsement of her bathing suit. After all, it looks nicer on shore than in the briny

"Pirate Gold"

By Herbert B. Crooker

PART I

Written from the Pathe Serial by Frank Leon Smith, Produced by George B. Seitz, Starring Himself with Marguerite Courtot. Released by Pathe

IVANHOE TUTTLE, better known as "Hoey," was a romantic soul. He thought so, and he said so, so he must have been right. He should have lived in the days of his namesake—to rescue fair maids, to win dainty gauntlets and ribboned trifles in tournaments. But Ivanhoe was a druggist, or rather, worse than that, a drug clerk in his father's pharmacy.

Cast of Characters

Ivanhoe "Hoey" Tuttle..George B. Seitz
Austin Tuttle, his father..Frank Redman
Siebert.....Harry Semels
Hardy.....Joe Cuny
Tanner.....William Burt
Constable Peabody.....Harry Stone
Gabrielle Hall.....Marguerite Courtot

He rolled a perfect pill; he shook a snappy soda; he mixed a subtle castor oil—and he owned the most romantic soul in the city. But,—he was a drug clerk!

He was always chasing rainbows, but he never caught anything. During the great war hadn't he enlisted to fight—and hadn't they kept him filling bottles and inspecting hot water bags,, They had!

How did he get that way? Well, he took after his father. The neighbors said: "Old Tuttle is a nut. He'd rather play Jesse James with the kids than eat a meal of vittles." Therefore Hoey could not be held wholly responsible. On this particular day he was dreaming of the sea. Buried treasure! That was it. It would come in handy too, he thought. He could buy his father a new awning for the store—but no! That was far from romantic.

He saw himself a hero of Robert Louis Stevenson. He was hidden in a clump of bushes, high up from the bank of the sandy beach. Searching the horizon his eyes found a solitary figure. It must be Long John! Long John in bright buckles and three-cornered hat.

In a hollow along the beach three grizzled men of the sea were plying shovels and spades. A huge, brass-studded chest was resting on the white sands. Suddenly Long John grasped his cutlass in one hand and, with the other, drew a pistol. Two shots rang out and, in the smoke which arose, Hoey's vision was none too clear. He vaulted the bushes and drawing his own cutlass raced up the beach.

"Now, damn you!" he cried, "let's see what you can do now!"

Long John turned in surprise. Hoey saw the prostrate forms of the buccaneers in the sand from the corner of his eye as Long John slowly approached. He wanted to run, but he didn't. He was too afraid to run. He decided the best thing to do was rush his adversary.

As the conflict began and sparks flew from the crashing steel strange thoughts flew through his brain What would he do with the treasure? Was it not his? Truly! The spoils always went to the conqueror, according to fiction. But he was being tight pressed. His arm began to feel limp under the smart blows of the larger man.

With a terrible effort Long John gave a mighty lunge and Hoey sprung back. The steel missed him but knocked the cutlass from his grasp. In his madness he made a terrific leap right at the tall form of the buccaneer. Long John dropped his sword and the two crashed down on the sands in a heap. Over and over they rolled, kicking and biting, and striving to reach each other's throats.

Both were separated in the fall and both regained footing at the same moment. Hoey saw Long John's fingers searching his belt and before he knew it the big man was on him with a knife gleaming in his hand.

Again he rushed him and in the confusion Long John dropped his knife. Hoey was getting tired but with a mighty effort he threw himself on the pirate with all his strength and down they went in the sand. A shudder passed through the buccaneer's body and then he lay inert.

Hoey picked himself up with surprise. Was it a miracle? Long John did not stir. Hoey examined him closely and then turned him over. Good God! Here was the very knife that Long John had dropped, lodged securely in his back right between the shoulder blades. The thought suddenly came to Hoey: "The treasure is mine!"

"Some cigarettes, please?" a voice said, and Hoey quickly came out of his reverie.

In the back partition his father, Austin Tuttle, was experimenting. Hoey decided a little air would do him good so he hunted up his coat.

"Going to take a walk, Dad," he explained. "It's pretty warm in here tonight."

"Alright, Hoey," said his father. "You run along. I'll watch the counter."

Hoey's steps led him down to the wharf where he loved to sit on starlit evenings and dream of the wonders and mysteries that must lie over the boundless sea.

"Out there," he thought, "somewhere, lay romance," Anywhere, so long as it was quite a ways from home. "Romance, and Life, and Love, and ships and guns and knives, and perils, adventures and escapes." A series of thoughts ran through his head:

"Guess I'll get out of all this and go away. . . .

"Guess I'll row to Africa and hunt tusks. . . .

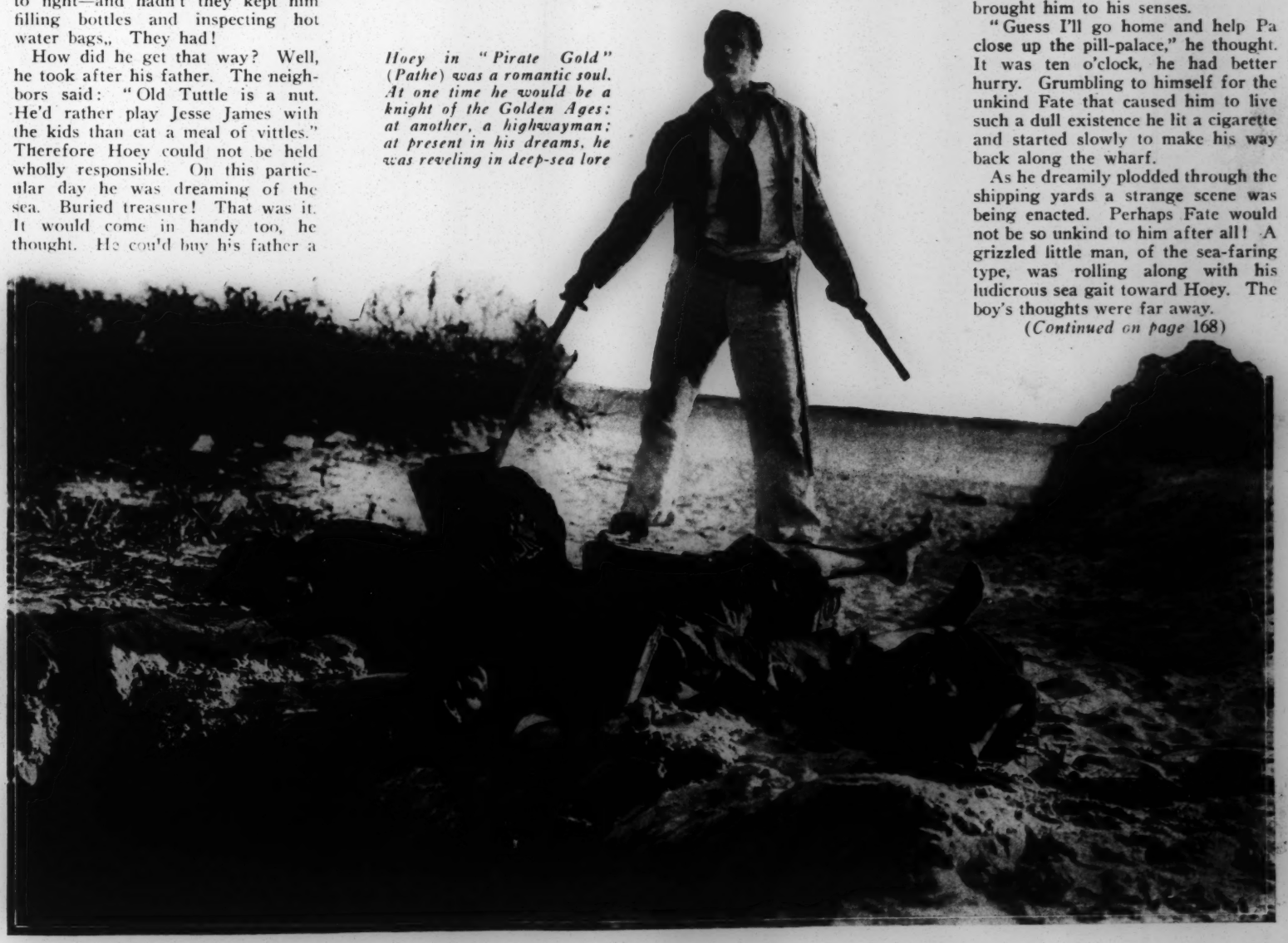
"Guess I'll go to Burmah and mine sapphires. . . .

The striking of the town clock brought him to his senses.

"Guess I'll go home and help Pa close up the pill-palace," he thought. It was ten o'clock, he had better hurry. Grumbling to himself for the unkind Fate that caused him to live such a dull existence he lit a cigarette and started slowly to make his way back along the wharf.

As he dreamily plodded through the shipping yards a strange scene was being enacted. Perhaps Fate would not be so unkind to him after all! A grizzled little man, of the sea-faring type, was rolling along with his ludicrous sea gait toward Hoey. The boy's thoughts were far away.

(*Continued on page* 168)



Hoey in "Pirate Gold" (Pathe) was a romantic soul. At one time he would be a knight of the Golden Ages; at another, a highwayman; at present in his dreams, he was reveling in deep-sea lore

"MOON MADNESS"

A Good Haworth Special from the Robertson-Cole List

Story by J. Grubb Alexander. Directed by Colin Campbell. Produced by Haworth. Released by Robertson-Cole.

Zora / Valerie	Edith Storey
Adrien	Sam de Grasse
LaTour	Josef Swickard
Raoul	William Courtleigh
Jan	Wallace MacDonald
Badoura	Irene Hunt
Jan (the child)	Frankie Lee
Arab Chief	Fred Starr

In casting "Moon Madness," the Haworth executives did not do the thing by halves. They selected a capable acting force which carries the story through a dramatic and thrilling channel.

The cast includes a notable array of talent, the principal roles being handled by William Courtleigh, Edith Storey, Josef Swickard, Wallace McDonald, Irene Hunt and Sam De Grasse. There is plenty of outdoors atmosphere, with the desert as a background at one time for some excellent photography as well as dramatic action. Then later the scene changes to Paris.

One can imagine the thrills of a wild race between Bedouin Arabs upon fast steeds for the moon bride. Then later there is a fight between two men upon the edge of a pool in Paris, with a roue meeting death for having interfered with another man's domestic happiness.

There is a love story from the start to the finish that runs through troubled waters.

The girl Zora, born of a Parisian mother, is loved by a young Bedouin but she yearns for a greater love and goes to Paris to find it. She forsakes the desert plains to become a model in Paris. Reel after reel tells of interesting things that happen to Zora and her love quest. Perhaps a line from the Robertson-Cole billing may best describe "Moon Madness:" "A story of a wild desert woman among the wild men of Paris." It is upon the experiences of Zora in Paris that the story undergoes a complete change of sentiment and which brings a new realization to the girl who found out that there were worse places than a desert to find happiness and true love.

KELLEY

(Oval insert) Just a gay chapter in the life of Zora (Edith Storey). (Below) Zora is listening to the words of impassioned love as poured forth from the impressionable French artist in "Moon Madness" (Robertson-Cole)

"THE GAUNTLET"

Vitagraph Offers Harry T. Morey in Thriller

Story by Lillian Bennett-Thompson and George Hubbard. Scenario by Fred Schaefer. Directed by Edwin Hollywood. Produced by Albert E. Smith. Released by Vitagraph.

Roderick Beverly.....Harry T. Morey
Nessy Worthing.....Louiszita Valentine
Buck Higby.....Frank Hagney
Dan Barrow.....Walter Horton
Dave Worthing.....Charles Eldridge
Ham Worthing.....Arden Page
Sally Worthing.....Eleanor Barry
The Sheriff.....Robert Gaillard

In this latest of Albert E. Smith's film productions, "The Gauntlet," there are thrills galore. The action is laid within the picturesque environs of the Tennessee mountains and with Harry T. Morey doing superb work as the hero who time and again is perilously close to losing his life at the hands of moonshiners, but comes out with flying colors.

Morey injects skill, personality and virility into the role of Roderick Beverly, who falls in love with a girl of the mountains, and thereby incurs the hatred of her backwoods lover, a part that is admirably portrayed by Frank Hagney.

The camera takes the audience into rugged Southern country and some colorful "exteriors" are shown, with the director using them as a background for some intense dramatic climaxes. Not only is the photography A 1, but the story, as a whole, is capitally sustained by an acting cast that deserves credit all the way.

Any redblooded American will enjoy this romantic and picturesque story of the Tennessee mountains. At times some unusual scenes are splendidly arranged with the hero the center of gunplay and fistic encounters that give celluloid intensity of unusual interest. Miss Valentine is noticeably sincere in her work as the girl who left her rough and rugged mountain home to obtain an education, and who returns to Tennessee at the time Beverly reaches there to inspect some property controlled by his father.

The continuity holds up well, and one climax follows another with the thrilling arrangement that adds a feather in Albert E. Smith's producing cap. "The Gauntlet" is an American story and full of the sort of film action that is bound to obtain favorable indorsement.

The director has done exceptionally well with his scenes at the "still," and the men acting as moonshiners stick closely to dress of the Tennessee mountaineers. He has also made capital and effective use of the mountains as well as the cabins, and there is one climax after another, as Beverly is seized for the murder of one of the moonshiners and placed in jail, with a mob forming to take his life, and who just before an unexpected straightening out takes place discovers that the deputy sheriff is the biggest villain in the story. The latter is working for the interests that are trying to buy the land from Beverly's father because of its untold mineral wealth.

Buck Higby, who fires from ambush and kills one of the Worthings, later dies when the head of the Worthings fires at him when he stops the mob and tells them that he (Buck) is the real murderer. Meanwhile Beverly's arch enemy, who has failed several times to end Beverly's life, is shot down as he is slipping along the side of the jail, and is mistaken as Beverly trying to escape.

Of course, Nessy and Roderick have a happy meeting, with the surmise that marriage comes later.

VANCE.

Buck Higby tells Rod Beverly what he would do if he had a gun. Nessy tries to avert scene between her lovers

In "The Gauntlet" (Vitagraph) Harry T. Morey as the northerner bestows favor upon Louiszita Valentine

A close-up of Harry T. Morey. Still handsome, still vigorous and still popular. In "The Gauntlet" he has a real thriller

"THE SINS OF ST. ANTHONY"

Paramount Presents Bryant Washburn in a Peppery Comedy

Story by Charles Collins. Adapted by Elmer Harris. Directed by James Cruze. Produced by Paramount.

Anthony Osgood.....Bryant Washburn
Jeanette Adair.....Mararet Loomis
Persis Meade.....Lorenza Lazzarini
Valeria Vincent.....Viora Daniel
Lorenzo Pascal.....Frank Jonasson
Christine Fox.....May Baxter
A. Fox.....L. J. McCarthy
Lieut. Humphrey Smith,
U. S. A. M. C.....Lucien Littlefield
Horatio Meade.....Guy Oliver

A pretty little romance is unfolded against a jazzy background in "The Sins of St. Anthony." Bryant Washburn is featured in one of those light comedy character roles in which he first sprang into prominence in the screen world. He acquits himself as capably as ever.

As Anthony Osgood, he has forgotten, in his passion for the laboratory and the microscope, all the requirements for popularity in the modern social whirl. His clothes are of the vintage of a decade ago. He lacks pep. His fiancee turns him down because he is too slow. This rouses Anthony at last. He starts on a mad attempt to burn up the primrose path, aided and abetted by a certain pretty dancer from a musical comdey.

Anthony furnishes a flat in a studio apartment. He gives a housewarming to his stag friends at the Country Club, inviting the worst male gossips of his acquaintance, knowing that they will discover the change in his character and spread the tidings about, so that eventually Persis will hear them. Persis does hear and thinks Anthony is going to pieces because she jilted him.

Persis determines to get even with the woman who has supplanted her in Anthony's affections. She reports his conduct to the Law and Order League, and Anthony is raided.

It is just after his return home, where, to his amazement, he finds Jeanette cosily installed, that the officers rap at the door. He tries to bluff them out but they push into the apartment and find—a manikin with a switch of black hair and a comb stuck on its head. The joke is on them, and Anthony is exonerated.

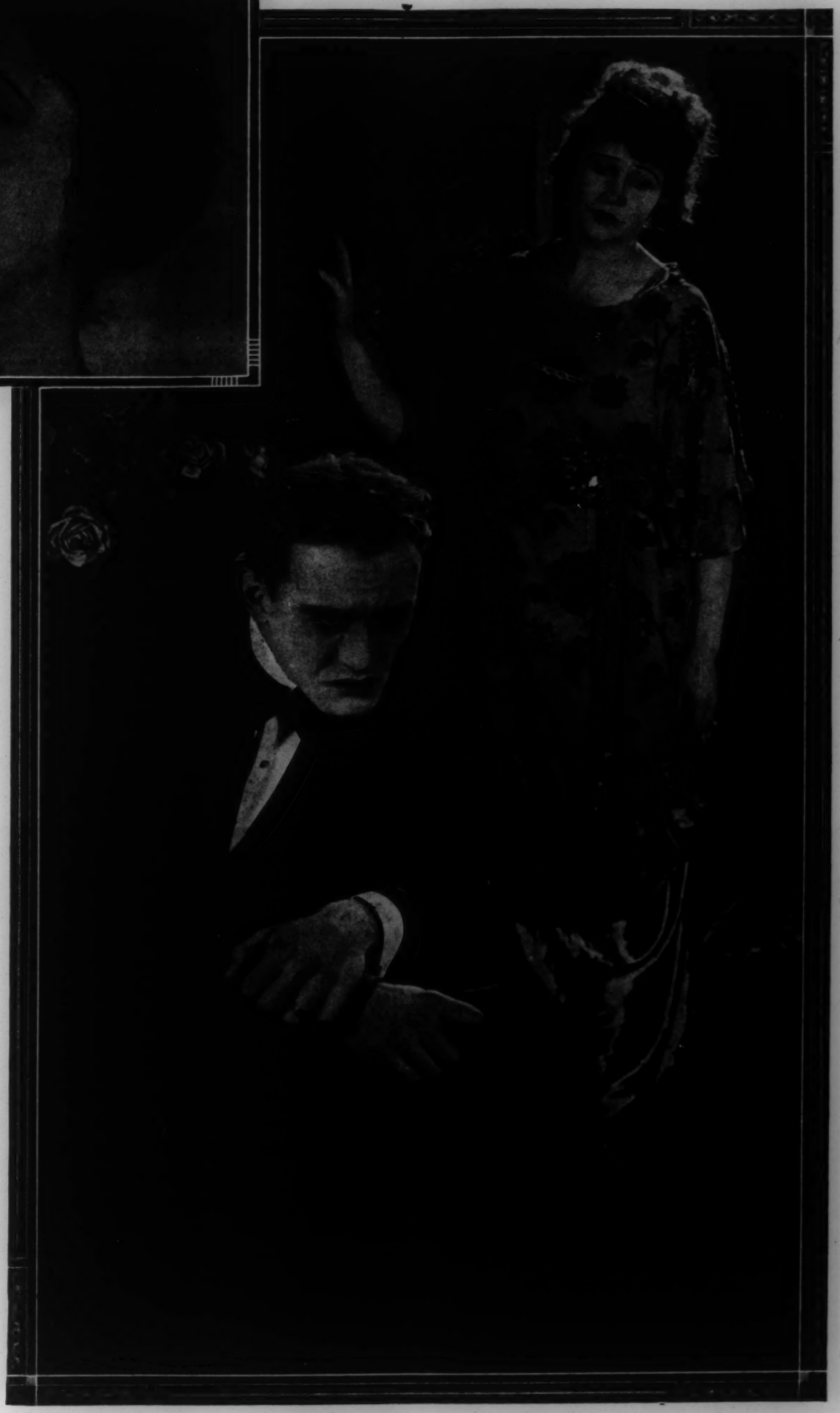
Anthony's education advances by leaps and bounds, until in the end he has the pleasure of turning his former fiancee down and marrying the dancer.

Margaret Loomis is winsome in the leading feminine role. BARTON.

At the top is shown a singular contrast in feet. In poker tours may be a great hand, but in movie realms one pair as here depicted looks better than two. Above we see Bryant Washburn displaying unmistakable fright when suddenly confronted with silken lingerie of the weaker sex

In the Paramount feature, "The Sins of St. Anthony," Bryant Washburn in the stellar role is called upon to strike some characteristic poses. Here is just one of the many attitudes of the meek and lowly Anthony who has many experiences in acquiring pep.

A quick shot of the camera and the charming Anna Q. Nilsson is shown in an unusually attractive mood. Miss Nilsson has talent, looks and personality



A midnight tete-tete between Conrad Nagel and Anna Q. Nilsson in "The Fighting Chance" (Paramount). Nagel plays the alcoholic-loving Siward who takes a "fighting chance" and wins

"THE FIGHTING CHANCE"

Lasky Production of Chambers' Story Elaborately Done

Produced by Jesse L. Lasky. Adapted from Robert W. Chambers' novel of that title. Scenario by Will M. Ritchey. Directed by Charles Maigne.

Sylvia Landis.....Anna Q. Nilsson
Stephen Siward.....Conrad Nagel
Mortimer .....Clarence Burton
Leila Mortimer.....Dorothy Davenport
Kemp Farrell.....Herbert Pryor
Grace Farrell.....Ruth Helms
Quarrier .....Bertram Grassby
Lydia Vyse.....Maude Wayne
Plank .....Frederick Stanton
Major Bellweather....William H. Brown

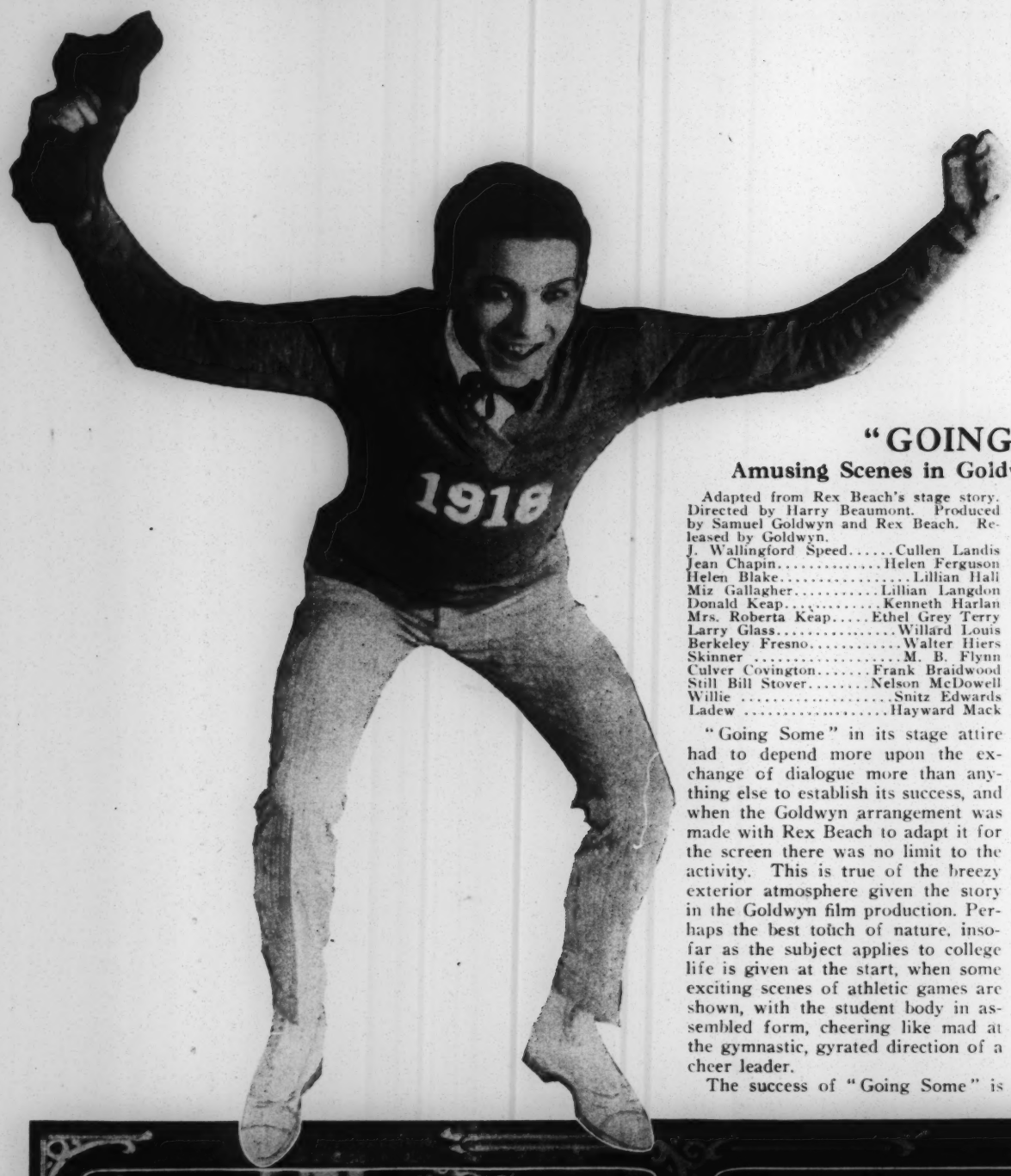
How a man who has inherited a fiendish thirst for liquor and who indulges in that craving to such an extent that it almost wrecks him physically and financially, and then wins out on what is well known as a "fighting chance" when a pretty and charming young woman comes into his heart is elaborately told in "The Fighting Chance."

Robert W. Chambers' novel made mighty interesting reading, and the plot and love story were written in his inimitable, gripping style. As a picture Lasky not only expended a lot of money, but the story enabled Director Maigne to stage some pretty love scenes and some decidedly thrilling dramatic climaxes.

Anna Q. Nilsson is the principal woman. She is seen as Sylvia Landis, and she is not only attractive throughout, but makes a sweet and womanly character of the girl who would marry for money to retain her station in society and to continue her life luxuries. But she falls desperately in love with Stephen Siward, who is not only a drunkard, but carries scandal upon his shoulders when he is blamed for a young woman surreptitiously entering an exclusive men's club in male attire.

Siward goes to the house party where he meets Sylvia, and from that time on life has a different prospective.

Conrad Nagle works hard and sincerely to make the character of Siward worth while. Maude Wayne as the girl who entered the club, and who finally chucked the man who became engaged to Sylvia not only looked prepossessing and attractive but acted well her part. Vance.



"GOING SOME"

Amusing Scenes in Goldwyn-Beach Film Comedy

Adapted from Rex Beach's stage story. Directed by Harry Beaumont. Produced by Samuel Goldwyn and Rex Beach. Released by Goldwyn.

J. Wallingford Speed.....Cullen Landis
Jean Chapin.....Helen Ferguson
Helen Blake.....Lillian Hall
Miz Gallagher.....Lillian Langdon
Donald Keap.....Kenneth Harlan
Mrs. Roberta Keap.....Ethel Grey Terry
Larry Glass.....Willard Louis
Berkeley Fresno.....Walter Hiers
Skinner.....M. B. Flynn
Culver Covington.....Frank Braidwood
Still Bill Stover.....Nelson McDowell
Willie.....Snitz Edwards
Ladew.....Hayward Mack

"Going Some" in its stage attire had to depend more upon the exchange of dialogue more than anything else to establish its success, and when the Goldwyn arrangement was made with Rex Beach to adapt it for the screen there was no limit to the activity. This is true of the breezy exterior atmosphere given the story in the Goldwyn film production. Perhaps the best touch of nature, insofar as the subject applies to college life is given at the start, when some exciting scenes of athletic games are shown, with the student body in assembled form, cheering like mad at the gymnastic, gyrated direction of a cheer leader.

The success of "Going Some" is not confined wholly to its superb photography, for there is a lot of good, wholesome comedy in the story.

The cast as a whole acquits itself with unusual credit and there is a decided freshness to the youth of the personnel.

A funny theme is woven around the running race between the champions of two ranches, one man being the expert sprinter of the A. E. F. in France and the other a supposed runner, who in reality is the cheer leader from his college town. However, the expert stumbles purposely to permit the other chap to win. Why he stumbled, is but one of the many interesting phases of this film, which has quite a love story running through and also has an oil fire as a big feature.

Kenneth Harlan makes a fine, manly personage of Captain Keap, while Cullen Landis bears out the youthful but breezy role of Speed, the yell leader. An important member is Lillian Langdon, who is imposing and capable as the ranchwoman. Walter Hiers has a comedy part and does it well, while Willard Louis and Snitz Edwards were splendid in minor roles. VANCE.

At the top is Cullen Landis, cheer leader, shown in characteristic animation upon the athletic field

In "Going Some" (Goldwyn) Cullen Landis as a cheer leader is popular with pretty girls

The trainer's pipe loses its cheery comfort when a Mexican gives the vamoose sign

The youthful Paul and the bewitching Cynara of the dreams of Elinore Duane pour out their undying love to each other in "A Sister to Salome" (Fox). Gladys Brockwell and William Scott are seen to advantage

Gladys Brockwell as the attractive Cynara of early Roman days makes the High Priest Lutar (Ben Deeley) realize that a pair of feminine arms backed by appealing eyes are irresistible

"A SISTER TO SALOME"

Fox Presents Gladys Brockwell in Novel Role

Story and scenario by Julius G. Furthman. Directed by Edward J. Le Saint. Produced by William Fox.
Elinore Duane.....Gladys Brockwell
Paul Kingston.....William Scott
Geoffrey Kingston.....Edwin B. Tilton
Dr. Sascha Jaccard.....Ben Deeley

"A Sister to Salome" is a late film production by William Fox. It is a combination of mystery and dream play, and no matter how tragically it wends its way, there is a happy finale with not a single character of the cast as bad as he is painted in the dreams that Elinore Duane had while under the influence of ether. The picture really is a 3 in 1 theme, with a dream within a dream calling for some skillful direction by Mr. Le Saint.

Miss Brockwell enacts the role of a famous prima donna, who goes to a hospital to have Dr. Jaccard perform an operation upon her throat. Just before submitting to the ordeal, Miss Duane is visited by an old friend, Geoffrey Kingston, who presents her with an odd ring, which has been a family heirloom. The dreams that follow have the ring as the pivot point and the basic foundation of a poison plot, the action, however, taking place in the ancient Roman days when Lutar, a high priest, was a villain and unscrupulous lover; Cynaro, a woman much to be admired, becomes enamored of Paul, a young heretic, who forgets his preaching to make love to her. The prima donna sees herself as Cynara, the doctor as Lutar, and her friend's son, Paul, as the Roman sweetheart. The plot thickens when Cynara uses the poisoned ring upon her lover after killing Lutar. Once again the theme takes on a more modern shape with another tragedy enacted, and Cynara planning her death by the poison route as the only way out.

The prima donna finally returns to consciousness, and finds the doctor isn't Lutar, and that when her friend arrives brings Paul, her son, and who isn't married, but is at once attracted to Miss Duane.

The film is elaborately staged. Some splendid acting is done by the cast, with the bulk of the work capably handled by Miss Brockwell and Ben Deeley. It is an appreciable fact that Deeley, generally considered more of a comedian than anything else, is perfectly able to portray a dramatic role, calling for tense work, and acquits himself splendidly.

The ring plays an important part throughout. In fact, it supplies the story with the foundation and the superstructure. Perhaps it has its most melodramatic pressure when Elinore Duane as the incarnation of the Roman woman, Cynara, realizes that she cannot have the man she is infatuated with for the simple reason that he is married and upon giving him up, slips the ring into the glass of liquor which her master brings to her. This is an effectively staged scene with both Miss Brockwell and Deeley doing some superb work.

Miss Brockwell appears to have improved in her film work, and in "A Sister to Salome" has plenty of opportunity to display her acting.

Any one expecting to laugh good and hearty at anything the sister of the famous Salome might do before the camera will be disappointed. It is not that kind of a picture. But the person who dotes on romance, thrills and adventure will get his fill in this Fox photodrama.

There is quite a relief at the finale when the theme takes a wholly unexpected angle, with the question plied by Miss Duane as to Paul's single state, lending the first comedy semblance to the entire subject.

After Kingston has extended congratulations upon her recovery, he introduces his son, Paul, and Elinore sees in him the very image of her Roman sweetheart and the lover of her second dream who is forced to give her up. She asks Paul if he is married, and when he answers in the negative, she tells him that later when they become better acquainted she will explain why she made that query at the beginning of their friendship.

Of course, one knows the identity of the doctor at the finish, and that he is not a bloodthirsty villain who would stop at nothing to obtain the woman of his desire.

VANCE.

Gladys Brockwell, in a modern environment, is seen attired in a most becoming evening gown. It's a model that Miss Brockwell wears near the close of a story that carries some thrilling moments for her. Miss Brockwell's facial prettiness and physical charms are shown off attractively in this smart raiment

"GO AND GET IT"

Neilan Stars Pat O'Malley in Journalistic Romance

Produced by Marshall Neilan. Released by First National.

Kirk Connelly.....Pat O'Malley
Dinty.....Wesley Barry
Helen Allen.....Agnes Ayres
"Shut the Door" Gordon
J. Barney Sherry
J. L. Rich.....C. Mailles
Doctor Ord.....Noah Beery
Ferry, the Gorilla.....Bull Montana
Jim Hogan, the Gangster....Walter Long
Lilly Doody.....Lydia Yeamans Titus
Thomas Hickson....George C. Dromgold
W. W. Crocker.....Ashley Cooper
"Slim" Hogan.....Charles West

Romance, journalism and medical science, plus intrigue and aviation, form the variegated fabric from which "Go and Get It" is developed.

The romance lies between Kirk Connelly, cub reporter, played by Pat O'Malley with breezy gusto, and Miss O'Neil, owner of the Harbor City Gazette, who is traveling incognito as Miss Helen Allen, in quest of a journalistic career, played by Agnes Ayres, with an overabundance of femininity.

Miss O'Neil enters her own employ as Helen Allen, in an effort to unravel the mystery surrounding the Gazette's declining circulation, and the unraveling process becomes an absorbing fascination.

To complicate matters, Dr. Ord, a physician, under whom Miss O'Neil served in France, decides to try a "great experiment."

The "great experiment" consisted of the inhumane act of transferring the brains of an electrocuted convict to the cranium of a huge man-ape. The doctor's act proves his own undoing, for the ape, under the influence of the dead man's vengeful impulses, kills the doctor.

In the solving of the triple murder mystery, the cub reporter, who had served in the 142nd Aero Squadron in France, commandeers an aeroplane, executes a series of thrilling aviation stunts in the clouds, comes back to earth, kills the ape man just in time to prevent a fourth murder to provide a sensational "extra" for the Gazette and marries the pretty journalist. Bull Montana, as the ape-man, is a real thrill, while J. Barney Sherry, as the dishonest editor is not quite as wicked looking as he ought to be. "Go and Get It" gets by with speed. ELITA.

One of the big climaxse in "Go and Get It" shows an attempt by the police and the newspaper reporters to solve a big murder mystery

Where human hands try to demonstrate that a man's brains may be transferred to the head of a man-ape and which results in the surgeon meeting death in a manner that is not worked overtime

At the top is Bull Montana in the ferocious makeup of a man-ape in Marshall Neilan's thriller, "Go and Get It," while to the upper right is the very winsome Agnes Ayres

THE WEEK'S BROADWAY PICTURE SHOWS

"The Fighting Chance" At The Rialto — "Pinafore" Is Musical Feature at The Capitol — Neilan's Film At Strand—Rivoli Offers "The World and His Wife"

THE RIALTO

Paramount Feature Big Card at This House

The principal feature at the Rialto this week is a picturization of Robert W. Chambers' novel, "The Fighting Chance" by the Paramount Company, the production bearing the Jesse L. Lasky stamp, and it holds up its part of the Rialto entertainment satisfactorily.

There is charm and distinction to the musical program, so effectively conducted by *Hugo Riesenfeld,* with the overture being selections from "Manon" (Jules Massenet) that added to the orchestra's Broadway popularity. Another applauded feature was a violin solo, "Meditation" from "Thais" (Jules Massenet) that was played by *Sascha Fidelman* with technique and expression. *Fidelman* is modest and unassuming in his execution of the Massenet number and sticks to his playing in a manner that the audience appreciated Sunday evening.

There was laughter when a Christie comedy entitled "Kill Me Caroline" was shown.

The program was closed with an organ solo, "Scotch Fantasia" (William C. MacFarlane) by *John Priest.*

The Rialto Magazine, which follows the overture, contained some superb photographs of the racers, Resolute and Shamrock IV in action in the Sandy Hook waters.

Business continues good at the Rialto, with *Director Riesenfeld* proving himself equal to the summer months by arranging light and airy programs that entertain but do not tire nor bore. The inside of the Rialto is delightfully cool upon the hottest days. Even when the humidity is felt within the auditorium a few minutes of open doors cools the place off in a hurry. Time is well spent when one visits this film palace.

VANCE.

MARGARITA FISHER

Who handles stellar role in the American's excellent film, "The Week End." Miss Fisher is seen to fine advantage

THE CAPITOL

Goldwyn Film Vies with Musical Feature

One may quit the Capitol Theater this week raving about the fun and excitement so interestingly portrayed by the camera in the Goldwyn-Rex Beach film, "Going Some" and another may declare that the best part of the show is the musical phase wherein gems from "Pinafore" are offered by soloists and ensemble, assisted by the Capitol orchestra. However a feature worth while is the all-around work of the orchestra, conducted by *Nathaniel Finston.*

In the playing of the overture, "Flying Dutchman" (Wagner) which comprises Unit No. 1, the Finston musicians covered themselves with glory. In Unit No. 2 the orchestra swept quickly into the strains of "Magic Fire Music," from "The Valkyre," which proved a timely and effective accompaniment to the "Lakes of Fire," a Prizma picture showing a famous volcano in action, there being vertiable lakes of fire in the Pacific Ocean islands that were realistically cameraed.

For Unit No. 3, a ballet, arranged by *Alexander Oumansky,* entitled "Pizzicato" (Delibes), a well staged, well danced and unquestionably artistic affair, was made all the more impressionable by *Finston* and his musicians.

In Unit No. 4, the Capitol News, which featured some unusually splendid pictures of the International yacht race, the orchestra worked to great advantage in playing medleys that were faultlessly played.

For Unit No. 5, the Goldwyn Rex-Beach "Going Some" picture, a typical college atmosphere was given at the start by both the orchestra and the ensemble. The justly popular *Bo La Bola* was played, with the mixed voices singing the refrain through megaphones. There were college yells to start with and the university refrains to back them up.

Unit No. 6 was the "Pinafore" operatic offering, with Messrs. *Bertram Peacock, Sudworth Frasier* and *Louis LaValle* handling the solos impressively. The excerpts used were (a) opening chorus, ensemble; (b) hornpipe, *Miles Roggi* and *Anderson;* (c) "A Maiden Fair To See," *Sudworth Frasier;* (d) *Over the Bright Blue Sea,* ensemble; (e) Admiral's song, Trio and ensemble; (f) *I Am An Englishman, Boatswain* and ensemble. Again the *Finston* musicians did themselves proud and there was much applause at the finish.

Unit No. 7 offered another of the Mrs. Sidney Drew chapters of the Julian Street stories entitled "The Unconventional Maida Greenwood," with *John Cumberland* as the principal figure.

Unit No. 8 had *Arthur Depew* showing his skill upon the fine pipe organ.

VANCE.

THE STRAND

"Go and Get It" Thrills Shower Refugees

Those who ceased to lament Sunday's spasmodic showers were those who were so fortunate as to take refuge in the Strand Auditorium, where raindrops and lamentations were dissolved into thrills by Marshall Neilan's typical American film "Go and Get It."

After being told that the story was dedicated to those unsung knights of the pen, the journalists, the audience is plunged into the exciting whirl of life on a big daily, the Gazette. The plot is artfully thickened by the attempt of the Mercury, a rival paper, to exterminate the Gazette by buying off its manager.

The owner of the paper, Helen Allen, played with a bit too much femininity by pretty *Agnes Ayres,* poses as a would-be journalist, in order to frustrate the plotters. To the assistance of the fair lady comes the cub-reporter, Kirk Connelly, played with dynamic activity by Pat O'Malley, and Dinty, an adorably saucy office boy, (*Wesley Barry*).

A rather morbid flavor is given the story by a cruel medical experiment. Dr. Ord, eminent surgeon, in order to make a theory a reality, transplants the brains of an electrocuted convict into the cranium of a huge ape.

The unraveling of the mystery surrounding the murders committed by the ape, takes the intrepid *Pat O'Malley* into the clouds, where he hops from one aeroplane to another, in a series of hair-raising stunts. He succeeds in unraveling the mystery, securing a big scoop for his paper and winning the would-be lady journalist, thanks to the aid of the dear Dinty.

Bull Montana made the ape man so horribly, deliciously real, that the audience was glad to find a happy antidote in "Call a Taxi," a comedy film featuring *Snub Pollard,* and showing what might happen on an island where there were no wives and prohibition.

A highly pleasing feature of the program was a pictorial presentation of the Overture *William Tell,* illustrating the meaning of the different "movements," which were beautifully told in melody by the Strand Symphony Orchestra.

Although *Estelle Carey,* the young soprano who pleased last week's audience, was billed for a re-appearance, illness prevented her singing. *Catherine Stang,* violinist, who had already endeared herself to the Strand's patrons with her past entertainments, took *Miss Carey's* place and was given quite an ovation and many curtain calls.

An organ presentation of selections from "Faust" closed the programme.

ELITA.

THE RIVOLI

"World and His Wife" Headlines Program This Week

"The World and His Wife," based on the stage play of the same name by Charles Frederic Nirdlinger, is the feature attraction this week.

"The World and His Wife" is a dramatic study of idle gossip, and depicts the stages of inception and growth of suspicion, jealously and finally tragedy. Echegaray's theme was not malicious slander, but the careless and flippant gossip which is social rather than individualistic. The story is of an elderly financier who brings the son of a friend into his home. A wholesome affection springs up between the idealistic youth, the young wife and the elderly financier.

Alma Rubens and *Gaston Glass,* both appearing in "Humoresque," have the roles of the wife and youth, respectively, and Montagu Love appears as the husband. Many notable players are prominent in the support of the trio, including *Pedro de Cordoba, Charles Gerard, Byron Russell, Peter Barbier, Leon Gendron, Vincent Macchia, James Savold, Margaret Dale, Mrs. Allan Walker* and *Ray Allen.*

The Rivoli Pictorial, selected from the current news films, and a comedy, rounds out the picture part of the program.

The musical program arranged by *Hugo Riesenfeld* includes the overture of "Euryanthe," by Carl Maria von Weber, played by the orchestra, *Frederick Stahlberg* and *Joseph Littau* conducting. "The Musicians' Holdup" is the comedy musical number of the program. An added musical attraction is the third of the series of dances arranged by *Julian Ollendorff* from his paintings. The number is *Jarabe Dance* and *La Paloma. Firmin Swimen* plays *Morris Lourdault's Scherzo* as the organ solo.

BARTON.

MAY ALLISON

Charming star of Metro's big feature, "The Cheater." Miss Allison enacts a vivacious role with her customary skill

"GO AND GET IT"

Neilan Stars Pat O'Malley in Journalistic Romance

Produced by Marshall Neilan. Released by First National.

Kirk Connelly.....Pat O'Malley
Dinty.....Wesley Barry
Helen Allen.....Agnes Ayres
"Shut the Door" Gordon
J. Barney Sherry
J. L. Rich.....C. Mailles
Doctor Ord.....Noah Beery
Ferry, the Gorilla.....Bull Montana
Jim Hogan, the Gangster....Walter Long
Lilly Doody.....Lydia Yeamans Titus
Thomas Hickson....George C. Dromgold
W. W. Crocker.....Ashley Cooper
"Slim" Hogan.....Charles West

Romance, journalism and medical science, plus intrigue and aviation, form the variegated fabric from which "Go and Get It" is developed.

The romance lies between Kirk Connelly, cub reporter, played by Pat O'Malley with breezy gusto, and Miss O'Neil, owner of the Harbor City Gazette, who is traveling incognito as Miss Helen Allen, in quest of a journalistic career, played by Agnes Ayres, with an overabundance of femininity.

Miss O'Neil enters her own employ as Helen Allen, in an effort to unravel the mystery surrounding the Gazette's declining circulation, and the unraveling process becomes an absorbing fascination.

To complicate matters, Dr. Ord, a physician, under whom Miss O'Neil served in France, decides to try a "great experiment."

The "great experiment" consisted of the inhumane act of transferring the brains of an electrocuted convict to the cranium of a huge man-ape. The doctor's act proves his own undoing, for the ape, under the influence of the dead man's vengeful impulses, kills the doctor.

In the solving of the triple murder mystery, the cub reporter, who had served in the 142nd Aero Squadron in France, commandeers an aeroplane, executes a series of thrilling aviation stunts in the clouds, comes back to earth, kills the ape man just in time to prevent a fourth murder to provide a sensational "extra" for the Gazette and marries the pretty journalist. Bull Montana, as the ape-man, is a real thrill, while J. Barney Sherry, as the dishonest editor is not quite as wicked looking as he ought to be. "Go and Get It" gets by with speed. ELITA.

At the top is Bull Montana in the ferocious makeup of a man-ape in Marshall Neilan's thriller, "Go and Get It," while to the upper right is the very winsome Agnes Ayres

One of the big climaxse in "Go and Get It" shows an attempt by the police and the newspaper reporters to solve a big murder mystery

Where human hands try to demonstrate that a man's brains may be transferred to the head of a man-ape and which results in the surgeon meeting death in a manner that is not worked overtime

THE WEEK'S BROADWAY PICTURE SHOWS

"The Fighting Chance" At The Rialto — "Pinafore" Is Musical Feature at The Capitol — Neilan's Film At Strand—Rivoli Offers "The World and His Wife"

THE RIALTO

Paramount Feature Big Card at This House

The principal feature at the Rialto this week is a picturization of Robert W. Chambers' novel, "The Fighting Chance" by the Paramount Company, the production bearing the Jesse L. Lasky stamp, and it holds up its part of the Rialto entertainment satisfactorily.

There is charm and distinction to the musical program, so effectively conducted by *Hugo Riesenfeld*, with the overture being selections from "Manon" (Jules Massenet) that added to the orchestra's Broadway popularity. Another applauded feature was a violin solo, "Meditation" from "Thais" (Jules Massenet) that was played by *Sascha Fidelman* with technique and expression. *Fidelman* is modest and unassuming in his execution of the Massenet number and sticks to his playing in a manner that the audience appreciated Sunday evening.

There was laughter when a Christie comedy entitled "Kill Me Caroline" was shown.

The program was closed with an organ solo, "Scotch Fantasia" (William C. MacFarlane) by *John Priest*.

The Rialto Magazine, which follows the overture, contained some superb photographs of the racers, Resolute and Shamrock IV in action in the Sandy Hook waters.

Business continues good at the Rialto, with *Director Riesenfeld* proving himself equal to the summer months by arranging light and airy programs that entertain but do not tire nor bore. The inside of the Rialto is delightfully cool upon the hottest days. Even when the humidity is felt within the auditorium a few minutes of open doors cools the place off in a hurry. Time is well spent when one visits this film palace.

VANCE.

MARGARITA FISHER

Who handles stellar role in the American's excellent film, "The Week End." Miss Fisher is seen to fine advantage

THE CAPITOL

Goldwyn Film Vies with Musical Feature

One may quit the Capitol Theater this week raving about the fun and excitement so interestingly portrayed by the camera in the Goldwyn-Rex Beach film, "Going Some" and another may declare that the best part of the show is the musical phase wherein gems from "Pinafore" are offered by soloists and ensemble, assisted by the Capitol orchestra. However a feature worth while is the all-around work of the orchestra, conducted by *Nathaniel Finston*.

In the playing of the overture, "Flying Dutchman" (Wagner) which comprises Unit No. 1, the Finston musicians covered themselves with glory. In Unit No. 2 the orchestra swept quickly into the strains of "Magic Fire Music," from "The Valkyre," which proved a timely and effective accompaniment to the "Lakes of Fire," a Prizma picture showing a famous volcano in action, there being vertiable lakes of fire in the Pacific Ocean islands that were realistically cameraed.

For Unit No. 3, a ballet, arranged by *Alexander Oumansky*, entitled "Pizzicato" (Delibes), a well staged, well danced and unquestionably artistic affair, was made all the more impressionable by *Finston* and his musicians.

In Unit No. 4, the Capitol News, which featured some unusually splendid pictures of the International yacht race, the orchestra worked to great advantage in playing medleys that were faultlessly played.

For Unit No. 5, the Goldwyn Rex-Beach "Going Some" picture, a typical college atmosphere was given at the start by both the orchestra and the ensemble. The justly popular *Bo La Bola* was played, with the mixed voices singing the refrain through megaphones. There were college yells to start with and the university refrains to back them up.

Unit No. 6 was the "Pinafore" operatic offering, with Messrs. *Bertram Peacock*, *Sudworth Frasier* and *Louis LaValle* handling the solos impressively. The excerpts used were (a) opening chorus, ensemble; (b) hornpipe, *Miles Roggi* and *Anderson*; (c) "A Maiden Fair To See," *Sudworth Frasier*; (d) *Over the Bright Blue Sea*, ensemble; (e) Admiral's song, Trio and ensemble; (f) *I Am An Englishman, Boatswain* and ensemble. Again the *Finston* musicians did themselves proud and there was much applause at the finish.

Unit No. 7 offered another of the Mrs. Sidney Drew chapters of the Julian Street stories entitled "The Unconventional Maida Greenwood," with *John Cumberland* as the principal figure.

Unit No. 8 had *Arthur Depew* showing his skill upon the fine pipe organ.

VANCE.

THE STRAND

"Go and Get It" Thrills Shower Refugees

Those who ceased to lament Sunday's spasmodic showers were those who were so fortunate as to take refuge in the Strand Auditorium, where raindrops and lamentations were dissolved into thrills by Marshall Neilan's typical American film "Go and Get It."

After being told that the story was dedicated to those unsung knights of the pen, the journalists, the audience is plunged into the exciting whirl of life on a big daily, the Gazette. The plot is artfully thickened by the attempt of the Mercury, a rival paper, to exterminate the Gazette by buying off its manager.

The owner of the paper, Helen Allen, played with a bit too much femininity by pretty *Agnes Ayres*, poses as a would-be journalist, in order to frustrate the plotters. To the assistance of the fair lady comes the cub-reporter, Kirk Connelly, played with dynamic activity by Pat O'Malley, and Dinty, an adorably saucy office boy, (*Wesley Barry*).

A rather morbid flavor is given the story by a cruel medical experiment. Dr. Ord, eminent surgeon, in order to make a theory a reality, transplants the brains of an electrocuted convict into the cranium of a huge ape.

The unraveling of the mystery surrounding the murders committed by the ape, takes the intrepid *Pat O'Malley* into the clouds, where he hops from one aeroplane to another, in a series of hair-raising stunts. He succeeds in unraveling the mystery, securing a big scoop for his paper and winning the would-be lady journalist, thanks to the aid of the dear Dinty.

Bull Montana made the ape man so horribly, deliciously real, that the audience was glad to find a happy antidote in "Call a Taxi," a comedy film featuring *Snub Pollard*, and showing what might happen on an island where there were no wives and prohibition.

A highly pleasing feature of the program was a pictorial presentation of the Overture *William Tell*, illustrating the meaning of the different "movements," which were beautifully told in melody by the Strand Symphony Orchestra.

Although *Estelle Carey*, the young soprano who pleased last week's audience, was billed for a re-appearance, illness prevented her singing. *Catherine Stang*, violinist, who had already endeared herself to the Strand's patrons with her past entertainments, took *Miss Carey's* place and was given quite an ovation and many curtain calls.

An organ presentation of selections from "Faust" closed the programme.

ELITA.

THE RIVOLI

"World and His Wife" Headlines Program This Week

"The World and His Wife," based on the stage play of the same name by Charles Frederic Nirdlinger, is the feature attraction this week.

"The World and His Wife" is a dramatic study of idle gossip, and depicts the stages of inception and growth of suspicion, jealously and finally tragedy. Echegaray's theme was not malicious slander, but the careless and flippant gossip which is social rather than individualistic. The story is of an elderly financier who brings the son of a friend into his home. A wholesome affection springs up between the idealistic youth, the young wife and the elderly financier.

Alma Rubens and *Gaston Glass*, both appearing in "Humoresque," have the roles of the wife and youth, respectively, and Montagu Love appears as the husband. Many notable players are prominent in the support of the trio, including *Pedro de Cordoba, Charles Gerard, Byron Russell, Peter Barbier, Leon Gendron, Vincent Macchia, James Savold, Margaret Dale, Mrs. Allan Walker* and *Ray Allen*.

The Rivoli Pictorial, selected from the current news films, and a comedy, rounds out the picture part of the program.

The musical program arranged by *Hugo Riesenfeld* includes the overture of "Euryanthe," by Carl Maria von Weber, played by the orchestra, *Frederick Stahlberg* and *Joseph Littau* conducting. "The Musicians' Holdup" is the comedy musical number of the program. An added musical attraction is the third of the series of dances arranged by *Julian Ollendorff* from his paintings. The number is *Jarabe Dance* and *La Paloma*. *Firmin Swimen* plays *Morris Lourdault's Scherzo* as the organ solo.

BARTON.

MAY ALLISON

Charming star of Metro's big feature, "The Cheater." Miss Allison enacts a vivacious role with her customary skill

One of the most thrilling scenes in "The Dead Line" (Fox) is that in which George Walsh moves to a perilous position on the edge of a cliff to get a better aim. George, of course is taking very great care to watch his step. The majestic beauty of California serves as a background

Little Trips to Los Angeles Studios

WITH RAY DAVIDSON

Giant to Play in Tarkington Films—English Stage Wants Pell Trenton—Eddie Foy to Take Further Try at Movies—New Star from Italy

WILLIAM D. TAYLOR is putting the finishing touches to another special production for the Paramount-Artcraft program. *Agnes Ayres* has the leading feminine role.

Jack Gilbert is a full fledged director. He is to direct *Hope Hampton* from now on. *Gilbert* was formerly scenario editor and assistant director for *Maurice Tourneur*.

Al Ray, erstwhile Fox star, has entered comedy. *Ray* is to appear in *Henry Lehrman* screen farces.

The Goldwyn publicity department says that *Jack Pickford* got his start in the movies in an Indian mob at five per. But there are a whole lot of people in the industry and otherwise who would have to be convinced of this.

The Modern Goliath

has been found. He is *Fred Peters*, and he was formerly sparring partner for Jack Dempsey, Jim Jeffries and Jack Johnson. This up-to-date Goliath is more than six feet up in the air and weighs some 290 pounds. He is to play in the Edgar series by Booth Tarkinton which Goldwyn is making.

Another animated mud comedy, the third to be produced, has been completed by the Dawn company. It is titled, "Observations of a Park Statue." *J. W. Dawn*, the sculptor, directed.

To be out of the ordinary *Helen Jerome Eddy* served an ostrich egg omelet the other day. The guests said it was "great," but most likely they said it to be polite.

Director *George Cox* of American studios has turned scenarist. Illness has kept the studio continuity expert at home so *Cox* is writing the script by night and directing by day.

Pell Trenton has been invited, or better, he has

Received an Offer

to appear on the legitimate stage in England. It seems that Trenton has done that little thing before.

Max Linder and *Maurice Tourneur* staged a bout at Universal the other day as a publicity stunt. *Max* had it all over *Tourneur* for cleverness. If Carpentier is as light on his feet as *Linder* Dempsey had better look out.

Rex Ingram, who is directing the Metro production of "The Four Horsemen of the Apocalypse," has hired four foreign soldiers to get the correct military effect for the production. Announcing another new company. The La Carmen productions—sounds Spanish—are to start work shortly on a series of six five-reel features. *Antonio Stanich*, said to be an operatic star, will be leading man.

Reports have it that *Eddie Foy* is going to

Take Another Try

at the movies. Two failures can't even keep a good man down.

Tom Santschi is figuring on writing a book about his movie experiences. It ought to be interesting.

Henry King is to direct *H. B. Warner* in a series of pictures. Seems that *Warner* and *King* fish a lot over at Catalina and now they are reel and real pals.

Al Green will remain with Goldwyn when *Jack Pickford* leaves sometime this month to form his own company.

Engene Corey, playing in "The Great Lover" for Goldwyn, says that mosquitoes, sand flies and other nature pests found along the beaches remind him of the days spent overseas where he learned the true meaning of "cootie arithmetic." They add to your troubles, subtract from your pleasures, divide your attention, and multiply like——, is Corey's explanation.

Claire Adams is to play

The Leading Role

in Benjamin B. Hampton's production of "The Spenders," written by Harry Leon Wilson. "*Mean*" *Bob McKim*, filmdom's official villain; *Joe Dowling*, "The Miracle Man; *Niles Welch* and *Betty Brice* are the supporting players. *Hugh Ryan Conway*—beg pardon—he's changed his name back to *Jack*, will direct. B. B. certainly likes pictures with the money angle for he just got through making "The Money Changers" and shortly is to make "A Certain Rich Man."

Jay Brien Chapman—his name gives him away as a scribe—has quit The Great Author's aggregation as publicity director. A trip to New York is included in *Chapman's* plans.

They're bringing 'em

All the Way from Italy

to act before the camera. *Tina Modotti*, former star of the Theater Italienne, Florence, just finished starring in "The Tiger's Coat" for the Dial Film concern. They say she's only nineteen.

Roy S. Clements is back from a motor trip to the White Mountains of Arizona. *Clements* says he only knows of one hotter place—but he hasn't been there yet.

While speaking of trips might say that *Robert Brunton* is back from a vacation at Coronado. Looks like *Brunton* has a habit of going on a vacation every other week. The habit's not a bad one.

Ora Carew has been promoted. She is now leading woman in William De Mille productions.

Metro has started to "Blackmail" *Viola Dana*. *Wyndham Standing* and *Alfred Allen* are also in the case.

Priscilla Dean's latest, in which she is supported by her husband, *Wheeler Oakman*, is nearly finished. *Tod Browning* is megaphoning.

Count Eric von Stroheim, as a local paper calls him, has gone and

Got Himself in Trouble

Seems *Stroheim* had some paper money printed to resemble French francs and the secret service agents want to arrest him. But *Von* protests that the money was for use in pictures only.

Hank Mann, star in the Arrow-Hank Mann comedies, was severely injured recently when a cake of ice weighing more than 100 pounds accidentally slipped and fell on the comedian while he was working with his company on location in Los Angeles, Rendered unconscious he was rushed to the Receiving Hospital where it was discovered he was suffering from a fractured spine and three broken ribs. According to his physician, he will be confined to his bed for at least two weeks during which time the company will suspend work.

Edmund Lowe, who came to Hollywood from New York to play in the Metro all-star production of "Someone in the House," by Larry Evans, is planning to remain in Southern California indefinitely.

Viola Dana, several members of the cast of "Blackmail," her newest starring vehicle; her director, *Dallas M. Fitzgerald*, her camera man, *John Arnold*, and twenty-five extra people left Metro's west coast studios in Hollywood this week for San Francisco, to "shoot" scenes for the picturization of Lucia Chamberlain's Saturday Evening Post story which is the basis of *Miss Dana's* forthcoming picture. San Francisco harbor will serve as the scenic background for quite a number of episodes in the new picture.

Arrangements have been completed whereby the government yacht, Vergana, will be used extensively in cruising around San Francisco Bay.

Work on "Are All Men Alike?" at Metro's Hollywood studios, has developed into a series of homecoming weeks for *May Allison*, the star, and her associates. At least three members of the company worked with the versatile *Miss Allison* during her days with the American Film Company. *Wallace MacDonald*, *Winifred Greenwood* and *John Elliott*, all of whom play prominent parts.

Hal Roach, President and Director General of the Rolin Film Company with four of his cameramen, "shooting" a scene for the latest Harold Lloyd Comedy.

SCREEN NEWS OF THE WEEK

BIG STUDIO STRIKE IN EAST

Several Thousand Film Shop Workers Quit New York Studios

UPON instructions from their union leaders, about 2,000 men who work in the picture laboratories in Eastern studios walked out, saying their demands for increased wages, shorter hours and union recognition had been turned down. The strike was engineered by the Motion Picture Craftsmen, a new union body, that is affiliated with the International Alliance of Theatrical Stage Employees and Motion Picture Operators of the United States and Canada. If the strike here continues any length of time it is expected that its movement will tie up the entire country as there are 76,000 union film workers allied in the film industry.

The big laboratories which had not signed the new union contracts, taking effect September 1, were represented as those belonging to the Famous Players-Lasky, Universal, Fox, Biograph, Erbograph, Pathe, Paragon, and Republic and others, totalling about twenty out of the thirty-eight laboratories in the vicinity of the city.

The demands include a uniform wage scale, as the salaries now paid are said to vary from $27 to $150 for a negative developer, for instance. The average increase of 35 per cent demanded would bring the wages of developers to $85 a week. Other salaries stipulated are: negative cutter, $40; title camera man, $50; positive developer, $65, and assistant superintendent, $125.

The men, who say they now have to work from forty-eight to fifty-eight hours weekly, demand a uniform forty-four hour week. Recognition of the union is asked in a demand that no film be used without the union seal.

WHAT RUTH WON

Hits 31st Homer and Gets $100,000 Film Contract

When Babe Ruth, the home run king of base ball, slammed two home runs in the double header with the Chicago White Sox at the Polo Grounds last Monday he not only smashed his own record for knocking four baggers but it brought him a contract from the movies for $100,000. Inasmuch as the mighty home run swatter draws down $20,000 yearly from the New York Americans the picture job will net him a handsome fortune.

Ruth is not expected to start his film contract until the ball season is ended.

It is now certain that the champion slugger will also make his debut in vaudeville in the fall as several flattering offers have been made. Among those bidding for his stage services are Harry Weber and George O'Brien, of the Max Hart offices.

FAY'S FILM PLANS

Shubert Comedian Starts Picture Making Next Week

Frank Fay isn't returning to vaudeville and neither is he going to rehearse with any of the Shuberts' shows just at present. But he is going into pictures, and a company was capitalized this week that will have Fay as the principal figure in a series of five-reeled subjects.

The Brady studio at the Steel Pier, Atlantic City, has been leased and work is expected to start next week for the first Fay figure. One of the principal members in Fay's support will be Johnny Slavin, the musical comedy favorite.

Arrangements may be made for the Paramount to release the Fay films. Fay has been making his head dizzy the past few weeks reading a million and one scenarios.

Carl Harbaugh has been engaged as Fay's director. The first story is yet to be selected.

Moses Now with Fox

Vivian Moses has been appointed director of publicity and advertising for Fox Film Corporation. Mr. Moses has had a notable career as a newspaper man, having served in various important capacities on the New York *Times* and other papers in this and other cities. He was formerly identified with Select Pictures Corporation as publicity director and later with Arthur Guy Empey. His career in the film industry has been exceptionally wide and successful.

Irving Schwab, who was formerly associated with Mr. Moses at Select, will act as his assistant at the Fox offices.

Miss MacDonald's New Play

"The Second Latchkey" will be Katherine MacDonald's next starring vehicle according to announcement by Sam Rork, president of the Katherine MacDonald Pictures Corporation.

Bourchier in "The Great Day"

Arthur Bourchier, the dean of London's actor-managers, has been engaged to play Sir Jonathan Borstwick in "The Great Day," the first European production of the Famous Players-Lasky British Producers, Ltd.

Jack Pickford in a scene that speaks for itself in "The Man Who Had Everything" (Goldwyn)

Alice Lake shows elation at a note that plays an important part of the theme in "The Misfit Wife" (Metro)

A tragic scene in Metro's melodramatic story of "The Mutiny of the Elsinore." Much acting is demanded of Mitchell Lewis, Helen Ferguson, Casson Ferguson and Wm. V. Mong

Billy B. Van Reelcraft Star

Billy B. Van, the well-known comedian, at present appearing in vaudeville with James J. Corbett, is announced as the star in several two reel comedy productions soon to be released by the Reelcraft Pictures Corporation as a part of its Royal Comedy Series.

Has New Comedy Series

The activities of the Photo Products Export Company, 220 West 42 Street, New York City, are increasing from day to day and additions are constantly being made to its list of releases. Besides the long list of revivals already mentioned, the Copperhead series of dramas, the Taliaferro production, there is also a new comedy series called the Billy Ruge series.

SCREEN NEWS OF THE WEEK

REPUBLICANS TO USE FILMS

Film Campaigning to Be Done Through News Weeklies, Says W. A. Grant

MOTION PICTURES will play an important part in the Republican campaign this year, according to William A. Grant, who is in charge of the Motion Picture Division of the Republican National Committee, with offices in New York.

For several weeks rumors have been afloat in the industry to the effect that several producing and distributing concerns had signed with the Republican National Committee to boost Republican candidates. These reports were spiked by Mr. Grant, who said that while the Republican National Committee is desirous of obtaining all the publicity it can possibly get, it has not closed a contract with any firm.

"We are going about it more systematically than ever before," said Mr. Grant, "but there is absolutely nothing to the reports that we have signed up with any concern. We will do all our picture campaigning through the news weeklies, for the reason that these pictures will have a news value. We will have stereopticon slides of our candidates and those exhibitors in sympathy with us can have them.

"Of course, if any of the picture folks want to help—why, we'll be ever so much obliged and perhaps some day we will be in a position to return the favor. But so far as having a contract with any picture organization that is not so."

In "The Four Horsemen"

Rex Ingram, the talented young Metro director, has started work at the Metro's Hollywood studios on the filming of "The Four Horsemen of the Apocalypse," adapted from the novel of the Spanish author, Vicente Blasco Ibanez. Alice Terry will play the leading feminine role. The leading man's part has been assigned to Rudolph Valentino, the Young Spanish actor. Other notable members of the cast are: Joseph Pomeroy Cannon, Nigel De Brulier, Josef Swickard, Virginia Warwick, Stuart Holmes, Jean Hersholt, Brinsley Shaw, Bridgetta Clark, Smoke Turner, Edward Connelly and Derrick Ghent.

• • •

Doug and Mary Feted in Coblenz

While two United States infantry bands played the Star Spangled Banner and the men under the command of General Allen of the American Army of Occupation stood at attention at Coblentz, Mary Pickford and Douglas Fairbanks sang the National Anthem as thousands of German citizens watched with heads uncovered.

• • •

Studio in Bombay

The arrival of Frank Meyer, assistant secretary of the Famous Players-Lasky Corporation, in Bombay, India, where he will have charge of the construction of the studio to be built by the Indian Empire Famous Players-Lasky Film Company, Ltd., is announced in a cable received at the home office of the Famous Players-Lasky Corporation. Mr. Meyer was accompanied by Tarkington Baker, who will act as Indian representative of Famous Players-Lasky.

• • •

Big Picture Due Soon

A big picture is shortly to hit Broadway that is expected to be little short of a screen sensation. It it called "The Toreador" and naturally has a bull fight as its piece de resistance. A number of horses are killed during the action of the picture. Spain's favorite bullfighter, who was recently killed, is one of the central figures of the film.

Yacht Race Pictures

Fox News made a remarkable record for speed in presenting views of the first race in the series for the America's Cup between the defender Resolute, and Sir Thomas Lipton's challenger Shamrock IV. The scenes, photographed by seven cameramen during the course of the race on Thursday were rushed to the laboratories of Fox Film Corporation. There they were immediately printed, reviewed by the director in chief, his secretary and entire staff in the projection room, and the material cut and assembled. At dawn Friday morning the task was finished, and prints were started on their way to Fox Exchanges in distant States, to be released Saturday.

• • •

To Take Film in Switzerland

The first producing company of Famous Players-Lasky British Producers' is "on location" in Switzerland on the initial picture to be made from the English studio. According to the plot of "The Great Day" which is the title of the picture, Frank Beresford, the leading character, and his friend Dave Leeson meet with a terrible accident while they are climbing glaciers in the Alps. Through the breaking of the life rope Leeson is hurled over the cliff and apparently drowned in a mountain torrent. It is to film this scene that the company has gone to Switzerland.

Goldwyn Gets Another Studio

Goldwyn has acquired the Spitz Studios, on east 124th Street, to be used in addition to the regular studios situated at 308 East 48th Street.

The hiring of the Spitz Studios was the result of the incapacitation of Lionel Atwill, who was engaged to play opposite Madge Kennedy in "The Highest Bidder." The stage on 48th Street has already been utilized for the picturization and sets erected for the many scenes in which the leading man appears. No expense was spared on the sets. Consquently, it was deemed cheaper to hire new studios where work could be done with sets in which Mr. Atwill does not appear rather than to tear down and later re-erect the scenery which now decorates the 48th Street studios.

• • •

Griffith Not to Buy Theaters

D. W. Griffith denies the report that he is interested in "buying, selling and operating moving picture theaters." Mr. Griffith states that the new company bearing his name, and to be known as D. W. Griffith Incorporated, recently organized under the laws of Maryland, is an expansion of Mr. Griffith's present producing operations and will confine its activities to "the producing of pictures, disposing of films, and the carrying on of a regular business of theatrical production, concerts, vaudeville and grand opera."

• • •

Oil Found on Tom Mix Ranch

Oil has been discovered on the ranch owned by Tom Mix, the daredevil star of William Fox, at Mixville, in Southern California, according to an official report received at the Fox New York office.

• • •

Bathing Girls in Person

Bathing girls from the comedy drama "Up In Mary's Attic," will appear in person at the premier showing of the picture at the Broadway Theater commencing Sunday, July 25. More than a score of girls, some of them from Los Angeles and other points along the coast, will take part in the initial presentation of the picture, which is being distributed by Fine Arts Pictures, Inc.

Not once but a dozen times does William Russell flirt with death in "A Live Wire Hick" (American). Here's one close call and a thriller for everybody

IS THAT SO!

Mr. and Mrs. Carter De Haven have engaged *William Desmond* for one of the leading roles in their production of "Twin Beds." *Helen Raymond* is to appear as Signora Monti, the role she played in the stage presentation, and *William J. Irving*, *Katherine Lewis* and *Lottie Williams*, with the De Havens themselves, complete the list of principals.

Bessie Love has been guest of honor at an almost continuous round of entertainments since she arrived in New York. Last week she attended the luncheon of the Woman Pays Club and Arthur S. Kane, president of the Arthur S. Kane Pictures Corporation, gave a luncheon for her at Delmonico's. One afternoon she helped cheer the Yankees to victory in both ends of a double-header at the Polo Grounds. Babe Ruth was presented to her and the two stars were photographed together.

Marie Shotwell, who plays Mrs. Winthrop in "The Harvest Moon," latest of the Augustus Thomas dramas to be picturized by Gibraltar Pictures, with J. Searle Dawley as director, received an offer this week to join the London producing organization of Finch-Linwiddie, one of the largest of the recently incorporated English companies.

Milton Sills has been engaged to play the leading male role with *Mary Miles Minter* in her forthcoming production for Realart, "Sweet Lavender."

Thelma Percy, with but a few months of motion picture experience to her credit, has been elevated to the ranks of featured players. She will play the leading feminine role in the all-star production of "The Star Rover," the third Jack London story to be filmed at Metro's west coast studios.

Frederick Truesdell, now playing in David Belasco's "The Gold Diggers," has been engaged by Metro for the forthcoming picturization of Eugene Walter's drama, "Fine Feathers."

Wanda Hawley, the Realart star, has three cars and not a sign of a chauffeur. *Miss Hawley* says she never had a chauffeur and never will have one; for all the fun one derives from a car is in driving it yourself. And *Wanda's* never been hailed to court for a violation of the traffic rules!

A son was born to *Mollie King* (Mrs. Kenneth D. Alexander) on July 12 at the Miserecordia Hospital, 531 East 86th Street.

Kathlyn Williams will have an important role in Cecil B. DeMille's next special for Paramount following "Something to Think About."

Irene Tams has just started work on Capt. Stoll's feature "Determination."

Following the completion of her newest play "Curtain!" *Katherine MacDonald* motored to Laguna Beach for a week's vacation.

Jimmie Harrison, for a long time featured in Christie Comedies, is leaving that organization to return to dramatic pictures.

The Market Place

acting

You can Strengthen Your Act by using Our Stuff. No excuse for your using Antediluvian Material. Think of a $5 Monologue for 15c! The newest dramatic sketch for 2 people, strong and clever novel, "A Lesson in the Dark," 25c. Peerless Minstrel Book No. 4, Price 15 cts.: Peerless Monologues No. 2, Price 50 cts. Get our catalogue—it's free with an order. t.f. STANTON AMUSEMENT CO., NORWICH, N. Y.

COPYING MSS. PLAYS AND FICTION
DOROTHEA DU BARRY
207 West 20 Street
Near 7th Ave., New York City 64-76

PLAYS AND VAUDEVILLE ACTS. Catalog Free. Make-Up Book 15c; 3 Sample Acts 25c; 150 Parodies 25c—or send 50c for all. A. E. REIM Sta. B, MILWAUKEE, WIS. 68-76

PLAYS—For Amateur and Professional Actors. Largest assortment in the world. Catalogue free. The Dramatic Publishing Co., 542 S. Dearborn Street, Chicago, Ill. t.f.

THE ART OF ACTING FOR THE SCREEN AND STAGE
By Frank B. Coigne
Every Actor and every BEGINNER should have this great book. Its author, Director, Actor, Playwright, Producer and Instructor, is qualified as none other to write on the subject. It is a revelation and contains what every actor should know. Increase your artistic efficiency. Sent postpaid for $1.00.
Coigne Studio of Motion Pictures, 246 Lenox Ave. (Our New Studio) New York City

LEARN MIND READING in two hours quickest & easiest method in the world. Success guaranteed or money back. Complete instructions $1.00. Mme. Ruth Thompson, Greenfield, Ohio. tf

Music Arranged To Words
Qualified Composing and Lyric Staffs: free publication for every poem set to music. Free publication for original melodies found available. Writers of "Moondrift", "Pals", etc. Everyone a "Hit". Band and Orchestra arrangements a specialty. Every issue is backed by a money back guarantee. Send for our copyrighted booklet.
Address: DEPT. DM., DENNIS B. OWENS, JR. INC. KANSAS CITY, MO. t.f.

IDEAS FOR ALL OCCASIONS
can be found
by exploring
these pages

artificial flowers

ARTIFICIAL FLOWERS
Flowers for Stage and Orchestra. Botanical Decorating Co., 208 W. Adams St., Chicago, Ill.
Write for Catalog H & T

authors

AUTHORS ATTENTION!
Short stories, scenarios and plays, revised and typed $5. Manuscripts containing more than 5,000 words $10 up. Distinguished clientele. Large staff. THE REID COMPANY, 214 West 34th Street, New York City. 71-73

band instruments

Band INSTRUMENTS NEW and USED
Dixie Music House, 105 W. Madison St., Chicago t.f.

beauty culture

We specialize, permanent Hair Waving—hair color and henna. Full assortment transformations—ot hair goods. M. SCHMIDT, 2807 Broadway, N.Y.C. bet. 108 & 109 Sts.. Tel. Academy 2679 - 1500 t.f.

BARY-GONE BATH CARTRIDGES? A scientific fat reducer. Originated by Prof. Silvio Pievana. Marvelous results. $3.00 twelve baths. P. A. P. Co. Dept. M., 469 Central Park West. N. Y. City. t.f.

FOR RESULTS Use The Market Place. That You will Get Results is Proved by the Large Number of Advertisers Using it. Rate 30c. a line with time discounts. 4 lines minimum space accepted.

beauty culture

CARL—Ladies' Hair Dressing Salon. Specialist in Permanent Hair Waving. Formerly with Waldorf-Astor a. Room 103, 5 Columbus Circle, New York City. Phone Columbus 2410. 68-76

EYEBROW AND EYELASH PERFECTOR. $1.20 per box. Single application lasts 2 to 4 weeks, giving beautiful shape and tint. Treatment 50c, at Spiro, 26 W. 38th St. and 34 W. 46th St., New York. 70-82

JULES FEROND (Milnshaw) HAIR GROWER will restore the hair by killing the germs which sap the nourishment the hair should get. Bottles $1 & $2. Ppd. 10c extra. 126-W-23rd., N. Y. C. tf.

FOR SALE.—What Have You to Sell? Whatever it is, the market place will sell it for you. Address Market Place Manager, Dramatic Mirror, 133 W. 44th St., N. Y.

clothing

AARON'S
Just opened the only Second-Hand Department Store in the World
OCCUPYING THE ENTIRE BUILDING AT
808 Sixth Ave., Bet. 45th and 46th Sts., N. Y. C
Wonderful Assortment of
GOWNS, WRAPS, FURS
REMARKABLY LOW PRICES

HAVE YOU ANYTHING TO SELL? Then Use the Market Place! All the Advertisers On These Two Pages Have Found It Pays.

costumes

OLDEST AND LARGEST COSTUME HOUSE IN AMERICA
Van Horn & Son
Manufacturing
COSTUMERS
Main Office and Factory
Philadelphia, Pa.
N. Y. Office: 1520 Broadway, N. Y. C.
Sales and Rental Departments t. f.

Charles Chrisdie & Co.
Telephone Bryant 2449 — THEATRICAL COSTUMERS — Established 1872
Costumes Made to Order, for Sale or Hire. Everything for Moving Pictures, Amateur Theatricals, Stock Companies, Bal. Masque. t. f.
562 Seventh Ave., Bet. 40th & 41st St., N.Y.C.

Eaves Costume Co.
MANUFACTURERS—Theatrical—Historical
COSTUMES AND UNIFORMS
We Rent Costumes for Professionals & Motion Pictures
110 W. 46th Street — East of Broadway t. f. — Phone Bryant 7212-7213

drummers' supplies

Band INSTRUMENTS
NEW AND USED
Dixie Music House, 105 W. Madison St., Chicago t.f.

for sale

Letter Heads Get Our Samples of Letterheads, Dodgers, Etc.
Lowest Prices — Wellman Printing Co.,
Huntington — West Virginia t.f.

frames

NEWMAN'S
BRASS FRAMES AND RAILS
Largest Manufacturers in the World of Brass Railing Brass Frames Brass Easels
Brass Wickets Brass Letters Brass Signs
Push and Kick Plates Ticket Choppers
Door Guard Rails Changeable Signs
Special Brass Work
Write for complete Catalogue
THE NEWMAN MFG. CO.
Established Since 1882
Cincinnati — Chicago
717 Sycamore St — 68 W. Washington St.

COPYING
MANUSCRIPTS
PLAYS
AND
FICTION

DOROTHEA DU BARRY
207 WEST TWENTIETH STREET
NEAR SEVENTH AVENUE
NEW YORK CITY

business chances

ONE of the most important discoveries of the age. Millions are suffering from Rheumatism. An Herb that actually drives the most stubborn case of Rheumatism entirely out of the system. Many people have written us and say they are astounded at the results. The effect on the kidneys is simply marvelous. You bathe your feet in it for 15 minutes a day for 10 days. Agents are coining money. Price 72c pound postpaid. Rheumatism Herb Co., Santa Monica, California.

ONE LARGE ADVERTISEMENT in center of Market Place which is Free will award enough results to pay for a small advertisement for 1 year. Write for particulars.

WANT TO BUY SOMETHING? Advertise for what you want in The Market Place and you will get it. Address Market Place Manager, Dramatic Mirror, 133 W. 44th St., N. Y.

HAVE YOU ANYTHING TO SELL? Then Use the Market Place! All the Advertisers On These Two Pages Have Found It Pays.

clothing

Gowns, Wraps, Furs
IMPORTED AND CUSTOM MADE FOR STREET AND EVENING
To Sell or Rent — REASONABLE PRICES
MME. NAFTAL — 69 West 45th St., N. Y. Tel. Bryant 670 t.f.

costumes

TAMS COSTUMES
Phone Bryant 7890
1600 Broadway, N.Y.
of Every Description for Every Occasion — FOR HIRE—MADE TO ORDER
The largest costuming establishment in the world. t.f.

MILLER COSTUMIER
PHILADELPHIA
Theatrical Costumers
236 So. 11th St., Philadelphia, Pa. t.f.

furs

FUR REMODELING
Specialty of renovating fur garments. Prices as low as consistent with good workmanship. See our beautiful selection. A. H. Green & Son, 37 West 37th St., N. Y. Tel. Greeley 2210. t.f.

Fur Repairing and Remodeling — Phone Greely 4138 — Est. 1892
Done the right way at right prices. Summer furs at reduced prices. Advanced styles now ready. CHAS. HORWITZ, 21 W. 35th St., N.Y.C. t.f.

FOR RESULTS Use The Market Place. That You will Get Results is Proved by the Large Number of Advertisers Using it. Rate 30c. a line with time discounts. 4 lines minimum space accepted.

WANT TO BUY SOMETHING? Advertise for what you want in The Market Place and you will get it. Address Market Place Manager, Dramatic Mirror, 133 W. 44th St., N. Y

Published by Dramatic Mirror, Inc. H. A. Wyckoff, Pres; at 133 W. 44th St., N. Y. Louis R. Reid, Editor; J. G. Ralston, Adv. Mgr.; C. M. Lokker, Mgr.

The Market Place

organs

SEEBURG
THE WORLD'S STANDARD THEATRE ORGANS
Seeburg Automatic Solo Organs
Seeburg-Smith Unified Organs
The Righ Organ for Every House
Personal Attention to Your Individual Requirements
SEEBURG PIANO CO Chicago

WANT TO BUY SOMETHING Advertise for what you want in The Market Place and you will get it. Address Market Place Manager, Dramatic Mirror, 133 W. 44th St., N. Y.

picture music

$10,000 A YEAR

or 10 years. These are the terms of a contract just signed by Arthur Martell, moving picture organist. Prepare to enter this field by a study of MUSICAL ACCOMPANIMENT OF MOVING PICTURES, the only book of its kind, which contains invaluable information on the subject.
Special price—$1.00 postpaid
THE BOSTON MUSIC CO.,
26 West Street BOSTON

FOR RESULTS Use The Market Place. That You will Get Results is Proved by the Large Number of Advertisers Using It. Rate 25c. a line with time discounts. 4 lines minimum space accepted.

scenery

KENNEL and ENTWISLE
SCENIC STUDIOS
741-745 MONROE STS.
NORTH BERGEN, N. J.
Phone Union 5517 Near 42nd St. Ferry

Columbia Scenic Studio
Columbia, South Carolina t.f.

SCENERY
of All Kinds for All Purposes
Since 1886
WERBE SCENIC STUDIO
1713 Central Ave., Kansas City, Kansas 32-44

Scenery WILLIAM G. HEMSLEY, Scenic Artist and General Contractor, from London, England; Chicago & New York. Scenic Studios, Shreveport, La. Box 657. Phone 1637. t.f.

SCENERY and PLUSH DROPS FOR HIRE
Catalog AMELIA GRAIN Philadelphia t.f.

Beach Scenic Studios
3022-24 Wash. Ave., Newport News, Va.

Scenery For Sale and Rent
I will be glad to call to see you. Tel. BRYANT 2670
MAURICE GOLDEN, 248 W. 46th St. t.f.

ONE LARGE ADVERTISEMENT in center of the Market Place which is Free will award enough results to pay for a small advertisement for 1 year. Write for particulars.

IDEAS FOR ALL OCCASIONS
can be found
by exploring
these pages

slides

RADIO SLIDES
PATENTED
Can be written on a typewriter like a letter
RadiO Mat Slide Co.
121 W. 42nd Street New York City t.f.

song writers

DO YOU COMPOSE? Don't publish songs or Music before having read our "Manual of Song-writing Composing & Publishing," indispensable to writers. 25c. Bauer Music Co., 135 East 34th St., N. Y. t.f.

MUSIC COMPOSED TO WORDS, with free publication; orchestration and band parts; staff of qualified composers; some "hits." DENNIS B. OWENS, JR., INC., Kansas City, Missouri. 21-23

stage lighting

STAGE AND STUDIO LIGHTING APPARATUS AND ELECTRIC EFFECTS
Universal Electric Stage Lighting Co.
Kliegl Bros., 240 W. 50th St., New York City
Send 4 cents for 96-page Catalog H. D.

WE specialize, permanent Hair Waving—hair color and henna. Full assortment transformations—of hair goods.

M. SCHMIDT
2807 BROADWAY
BETWEEN 108th AND 109th STREETS
NEW YORK CITY
TELEPHONE ACADEMY 2679—1500

sport wear

RECEIVED A NEW IMPORTATION OF French Beret Tams in all colors. Price $4.00. Write for Booklet 10T. t.f.
YOUMANS, 581 Fifth Ave., New York City

sweets

CALIFORNIA GIRL CHOCOLATES—One pound of tempting variety for $1.00. Homemade in our own daylight kitchens. Surprise "Her" by ordering a box, parcel post, prepaid. California Girl Kitchens, 2867-2869 N. Clark Street, Chicago, Ill. t.f

tickets

Save money by using
"KEYSTONE" ROLL TICKETS
Without Exception the Best Looking and Lowest-price Tickets on the Market and None Better at any Price.
KEYSTONE TICKET CO., SHAMOKIN, PA.
Only Roll Ticket Printers in Pennsylvania who furnish the Union Label

TICKETS
COUPON AND STRIP
There is but One BEST—Those Made by
WELDON, WILLIAMS & LICK
FORT SMITH, ARKANSAS t.f.

HAVE YOU SOMETHING TO SELL? The Market Place will sell it. A four line advertisement costs only 84c. a week.

ONE LARGE ADVERTISEMENT in center of the Market Place which is Free will award enough results to pay for a small advertisement for 1 year. Write for particulars.

toilet preparations

Polished nails for two weeks with a single application of *Empress Nail Glaze*. Dip brush, give one stroke over. Box $1.00, enough for 6 months. Sample 10c. Dealer or direct. Empress Mfg. Co., Inc., Dept. 70 820 Eighth Avenue, N. Y. C.

wanted jewelry

ABSOLUTELY highest prices paid. What have you to sell? See TRIGGER first, 787 Sixth Ave., near 45th St., New York City. Pawn tickets, diamonds, jewelry, gold, silver, guns, musical instruments, gold outfits, binoculars, laces; anything. t.f.

PROVIDENT
DIAMOND CO.
Provident Loan Tickets. Diamonds, Pawn Tickets, Gold, Silver, Platinum, Pearls, Precious Stones at Full Cash Value. Estates Appraised Free.
598-7th Ave., Bet. 41st & 42d Sts. nr. Times Sq. Subway. Bryant 8737. t.f

BORG Buys Diamonds, Old Gold, Silver, Platinum, Antiques, Pawn Tickets, Artificial Teeth. 146 W. 23rd Street

ONE LARGE ADVERTISEMENT in center of the Market Place which is Free will award enough results to pay for a small advertisement for 1 year Write for particulars.

WANT TO BUY SOMETHING Advertise for what you want in The Market Place and you will get it. Address Market Place Manager, Dramatic Mirror, 133 W. 44th St., N. Y.

song writers

"Write the Words for a Song"
Your manuscripts are very valuable and mean money to you if they are properly handled. Write us before submitting them to anyone else. Let us tell you about our interesting propositions. Send us your name on a postal.
UNION MUSIC COMPANY
405 Sycamore St.
CINCINNATI, OHIO

SONGWRITERS, Composers, musicians, anyone interested in music. Get the latest news from Universal Classic, the music magazine DeLuxe. Subscriptions in U. S. $1.00, Canada $1.50, Foreign $2.00, sample copy 10c. Universal Classic, South Bend, Ind. tf

HAVE YOUR SONG
ADVERTISED AND SOLD
by a high-class Singing and playing Sextette which is making a complete tour of the United States. Write for particulars. Address, BEACH SMILES QUARTET, 408 Cristler Ave., Dallas, Texas. t.f.

YOU WRITE WORDS FOR A SONG
We write the music, publish and secure a copyright. Submit poems on any subject. The Metropolitan Studios, 914 S. Michigan Ave., Room 165, Chicago, Ill.

stage lighting

STAGE EFFECTS—Spotlights and supplies, bought, sold and repaired, save 50%. Newton Art Works, 305 West 15th Street, New York. Catalogue Free. Telephone 2171 Chelsea.

STAGE LIGHTING APPLIANCES
Everything ELECTRICAL for the stage.
Display Stage Lighting Company, Inc. t.f.
314 West 44th Street New York City

FOR RESULTS Use The Market Place. That You will Get Results is Proved by the Large Number of Advertisers Using it. Rate 30c. a line with time discounts. 4 lines minimum space accepted.

supplies

Powers No. 6-B Simplex Style S
slightly used at very low prices.
Mazda Lamps — National Carbons
Mail orders promptly attended to
CROWN MOTION PICTURE SUPPLIES
150 W. 46th St., N. Y. C. 'Phone Bryant 411

wig makers

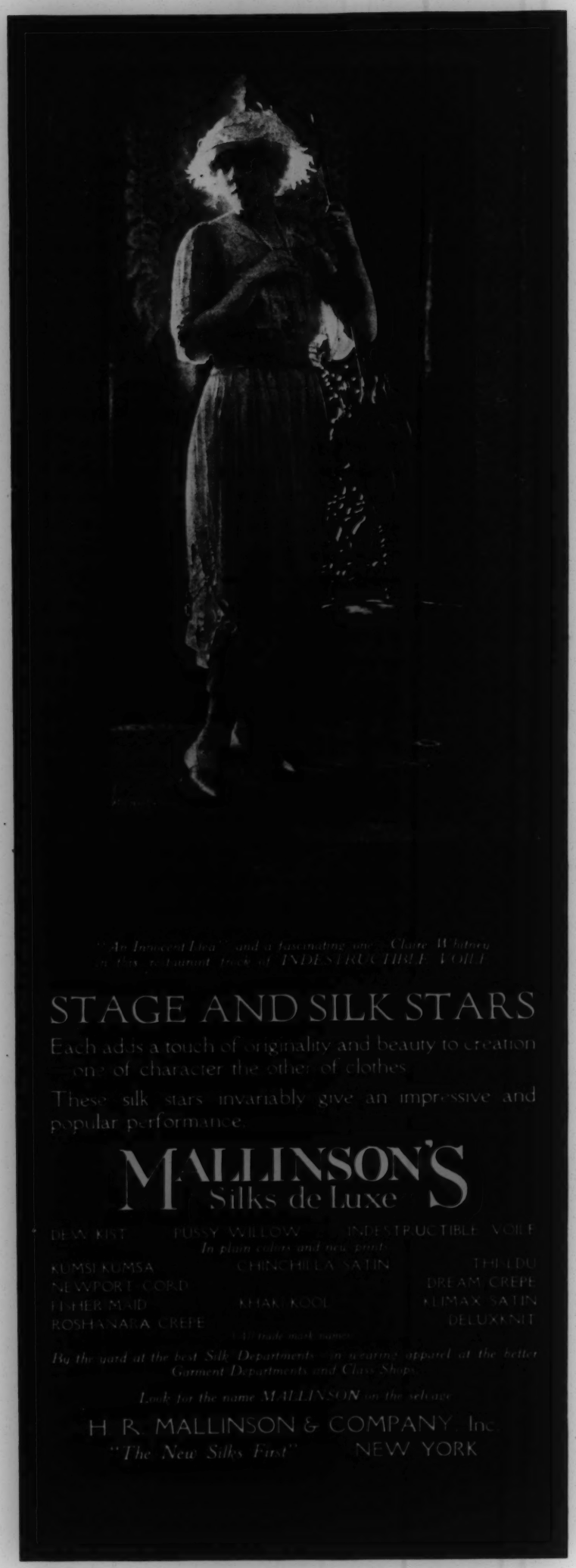
WIGS FOR STREET OR STAGE
Call or Write for Catalog
Alexe. Marks 662 EIGHTH AV. at 42nd St. T.N.C

HAVE YOU ANYTHING TO SELL? Then Use the Market Place! All the Advertisers On These Two Pages Have Found It Pays.

xylophones bells

Band INSTRUMENTS NEW and USED
Dixie Music House, 105 W. Madison St., Chicago t.f

LOS ANGELES, 424 S. Broadway, Ray Davidson, Mgr.; CHICAGO, People's Gas Building, A. T. Sears and Woods Theatre Building, R. D. Boniel.


"An Innocent Liar" and a fascinating one is Claire Whitney in this restaurant frock of INDESTRUCTIBLE VOILE
STAGE AND SILK STARS
Each adds a touch of originality and beauty to creation — one of character the other of clothes.
These silk stars invariably give an impressive and popular performance.
MALLINSON'S
Silks de Luxe
DEW MIST
PUSSY WILLOW
INDESTRUCTIBLE VOILE
In plain colors and new prints
KUMSEKUMSA
CHINCHILLA SATIN
TEPEE DU
NEWPORT CORD
DREAM CREPE
FISHER MAID
KHAKI-KOOL
KLIMAX SATIN
ROSHANARA CREPE
DELUXONET
(All trade mark names)
By the yard at the best Silk Departments — in wearing apparel at the better Garment Departments and Class Shops
Look for the name MALLINSON on the selvage
H. R. MALLINSON & COMPANY Inc
"The New Silks First"
NEW YORK

"Pirate Gold"

(*Continued from page* 153)

Suddenly a taller figure was seen to follow the sea-going gentleman, keeping well in the sheltering shadows. As the old sailor stopped to light his cob the tall man swooped down behind him and the first thing Hoey knew there was a struggle, a struggle of humans, of flesh and blood, before his very eyes. With a thud the little man fell to the ground.

Dropping his lighted cigarette he rushed to the little man's aid. The attacker took to his heels and was soon lost in the derricks and disorder that claimed the vicinity. Hoey wanted to follow but he decided the sailorman needed his attention.

On closer view he was a queer little man—truly, a derelict. Clad in the garb of a seaman or dock worker his face had the usual stubby beard. Over one eye, the right one, was a black pad, fastened by a ribbon around his head. Hoey recoiled in horror. One of the man's hands was gone. In place of it he had a wooden peg with a rusty hook on the end, which served in the capacity of his missing digits.

Hoey lifted the wreck of a man to his feet, gingerly keeping out of the way of the rusty hook that served as an arm. The sailor thrust his good hand in an inside coat pocket and drew out a worn piece of paper. He smiled to himself.

"Good thing Kaidy didn't get that," he said. "Come my boy, you'd better see that I get home safe. I'm takin' no more chances like that." Hoey's heart leaped in his romantic breast.

"Here," he thought, "here is adventure!"

Eagerly wondering what would happen next he almost carried the little man to his home. What if they should be waylaid on their mission? Well, just let them try anything. He guessed he could show 'em!

They approached a small shack that was almost in ruins. Here the unshaven creature hesitated. His eagle eyes searched the vicinity and, grabbing Hoey with such celerity that it caused him to start, pushed him inside the door.

"Up this way, son," he said.

And they climbed the filthy stairs which creaked under their weight. At the top was a door which his companion quietly pushed open. Then he beckoned for Hoey to come inside.

The moonlight, which came in the one window showed the room to be almost bare. A couple of broken chairs, a table and a ramshackle bed were the only furnishings. The old man sank down on the bed and once more pulled the dirty piece of paper from his shirt.

"Kaidy must never get this," he repeated. "You can help me, son." Eagerly Hoey seated himself on the bed and unfolded the paper which the tar handed him. It proved to be a crude map.

"What is it?" asked Hoey, curiously.

"I'll tell you, son. I seen enough trouble from that gadjet already. My name's Tanner. I've follered the sea fer years, that's how I come by it but here's the yarn." And he began.

"That cut-throat Kaidy, that ye seen jump me, him and me shipped together on a square-rigger. We got in a pretty stiff gale off the Banks and the old hooker went to Davy Jones' Locker. Five of us got away in the long boat, but there wa'nt no grub or water, and by the end o' the week two of the lads croaked.

"Finally there was only me an' Kaidy left, with a neck an' neck race to see which would reach the pearly gates first. One day about noon I was sittin' on one o' the thwarts a fingerin' an old Spanish spyglass which we happened to have. The salt water had got under its skin and the outboard covering was peelin' off. Some of it come off in me hand and I looked at it more closely."

"The map!" exclaimed Hoey, breathlessly.

"Right son," replied Tanner.

"This playmate o' mine, Kaidy, got his lamps on it and I knew by the look that he meant to use it in his own business.

"That was four years ago," concluded Tanner, "and he aint laid hands on me until tonight. But he'd a murdered me if you hadn't a' come along and busted out his plans to send me to Kingdom Come. The bloody thing aint much to look at, but it's a check for over a million.

Hoey's interest rose and he swallowed his Adam's apple. A million dollars in gold! He wiped the perspiration from his brow.

"It's only a piece o' paper to me," continued Tanner. "I'm gettin' old an' lonesome. I don't want money, I want friends.

"Son, if I had about five hundred dollars, know what I'd do?" he asked. "I'd go to a sailor's home and rest up my old bones."

Hoey was incoherent. Only five hundred dollars! That would be easy. He didn't have it with him, but would Tanner wait? He was sure he could get it. Yes, Tanner would.

Breathlessly he entered the store. Old Tuttle was closing the safe for the night. Hoey sputtered out the good news to him. At first old Tuttle wouldn't listen to him. Then the spirit of adventure began to move. After all, what was five hundred dollars? He weakened. As breathlessly as he had entered Hoey left and his legs soon brought him once more to the sailor's retreat. Dashing up the stairs he pushed open Tanner's door and found himself covered by an automatic. Tanner recognized Hoey and lowered it.

"Can't be too careful," he explained.

Hoey handed over the money and received the map.

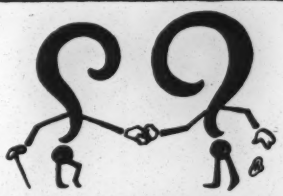
Scarcely had he left when Kaidy entered.

"Well, how much did you get for

(*Continued on page* 174)

FREE Latest Issue of
HOW TO MAKE-UP
STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP
Write or Call
M. Stein Cosmetic Co.
120 West 31st Street, New York

Popular with Stage and Screen People



What has bolting food to do with indigestion?

The average person who gets his own breakfast bolts his food in order to get to work on time. That is why a lot of people have indigestion, because they eat too hurriedly.

Coffee after a meal is a valuable aid to digestion because it affects the vital centers.

Borden's Coffee condensed with Milk and Sugar gives you more time to eat because it's *ready to serve.* Simply add boiling water—nothing else—for it's coffee "creamed and sugared" *in the can.*

Coffee with that smooth, rich coffee berry flavor.

THE BORDEN COMPANY
Borden Building New York City

Borden's Coffee

Condensed with Milk and Sugar

Coffee without waste

A Modern Refinement

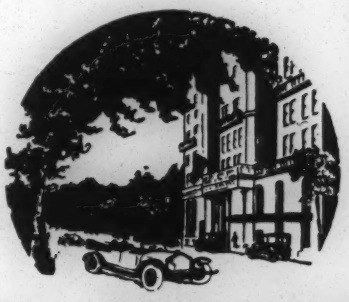
Centuries ago there was no such thing as "objectionable" hair. Today a hairy body is a shocking disfigurement. To remove unsightly hair the quickest and daintiest way use

Famous French Depilatory **X-BAZIN** *For Removing Hair*

A delicately perfumed powder; removes hair; leaves skin smooth, white; for arms, limbs, face, 50c.; also $1.00 size, which includes cold cream, mixing cup and spatula. Send 10c. for trial sample and booklet.

HALL & RUCKEL, 115 Waverly Place, New York

AT DRUG AND DEPARTMENT STORES



MAJESTIC
Hotel and Restaurants
Copeland Townsend

Fronting Central Park at West Seventy Second Street — the motor entrance
New York

Delightful vista yet surprisingly convenient to the heart of the great metropolis.

Accomodations and service all in consonance with the high character indicated by the name and setting and completely satisfying the expectations of its clientele.

The Hurricane Deck

atop the hotel is open during the summer months. Afternoon and evening dances. Pleasing orchestral music. Excellent cuisine and service under the open sky

ATTENTION!

10th Anniversary Sale

Still in Progress

SPECIAL SALE OF

Kayser's Vanity Fair and Van Raalte's Finest Italian Silk Underwear

Vest—Bloomer—Pettibocker Union Suits—Pantalettes and Envelope Chemise at the most remarkable reductions of the year

Remember, during this sale, 20% to 30% Reductions throughout the entire store

McCallum and Onyx Silk Hosiery reduced to the lowest possible prices during this sale

ALSO TAKE NOTICE

During This Sale

$4.50 shirts reduced to $3.20
$4.00 and $3.50 shirts reduced to $2.40

Collars including our own make 20 cents each

Nat Lewis

THEATRICAL OUTFITTER, HABERDASHER AND HATTER
1578-1580 Broadway 712-714-716 Seventh Avenue

AMERICAN ACADEMY OF DRAMATIC ARTS

The Standard Institution of Dramatic Education

Board of Trustees

Franklin H. Sargent, President, Daniel Frohman, John Drew, Augustus Thomas, Benjamin F. Roeder.

Detailed catalog from the Secretary

ROOM 141 • CARNEGIE HALL • NEW YORK

Connected with Charles Frohman's Empire Theatre and Companies

25 YEARS
THE STANDARD TRAINING SCHOOL FOR THEATRE ARTS

ALVIENE SCHOOL OF DRAMATIC ARTS

DRAMA ORATORY · MUSICAL COMEDY · PHOTO PLAY · DANCE ARTS

Four schools in one. Practical stage training. The Schools students stock and Theatre afford public stage appearances

Former pupil celebrities: Hazel Dawn, Nora Bayes, Annette Kellermann, Laurette Taylor, Mlle. Dazie, Gertrude Hoffman, Ethel Levey, Joseph Santley, Harry Pilcer, Harry Clark, Taylor Holmes, Barney Gilmore, Mary Fuller, Marie and Florence Nash, Barbara Tennant, Dolly Sisters, Lillian Walker, Violet Mersereau and others.

WRITE FOR CATALOG, ADDRESS SECRETARY, MENTION STUDY DESIRED

ALVIENE SCHOOL OF DRAMATIC ARTS

43 W. 72 ST. N. Y. BROADWAY, N.Y.

Signor Salvatore Cudia

Teacher of

DRAMATIC ART

COACHING

Grand Opera Voice Placing

DRAMA, ORATORY, MUSICAL COMEDY, PHOTOPLAY

Phone Bryant 1274

METROPOLITAN OPERA BUILDING

1425 Broadway, at 40th Street New York City

—a welcome change!!

THE NEW AMERICAN—CHINESE RESTAURANT

Music Every Evening | JOY YOENG RESTAURANT | Music Every Evening

SPECIAL LUNCH DAILY 40C, 11 A.M. TO 2.30 P.M.

SERVING THE MOST DELICIOUS OF AMERICAN AND CHINESE FOODS AT PRICES THAT ARE THE LOWEST ON BROADWAY

711-715 Seventh Ave. (Bet. 47-48 Sts.) Next to Columbia Theatre

WILLIAM BAL COMPANY

PHONE GREELY 2068 TRUNKS 141 W. 36th Street

The National Conservatory of Dramatic Art

F. F. MACKAY

A Thorough Training School for the Stage and Platform. Vocal Exercises. Open all the year round. Mackay's "Art of Acting" for sale at Conservatory. Room 601, 145 W. 45th Street, New York, N. Y.

TAYLOR TRUNKS

210 W. 44th St., New York 28 E. Randolph St., Chicago

ROGER LYTTON

Columbia University Vand. 900

FUN FROM THE FILMS

WE do not know much. But we do know that the man who wrote: "Familiarity Breeds Contempt" was a married man and knew whereof he spoke. (Screen Smiles.)

• • •

He made a picture called "A day's pleasure," then deserted his wife.—(Illiterate Digest.)

• • •

I am too old fashioned to get anywhere in this business. I have different children every year—but the same wife.—(Illiterate Digest.)

• • •

Mary has a pretty curve.
She wants to let you know it;
And this is why she has the nerve
To wear thin clothes that show it.
(Screen Smiles.)

• • •

There seems to be a doubt as to whether the burglars or the uplifters will clean up N. Y. City first. (Screen Smiles.)

• • •

"Henry, buy me a mouse trap?" "But dearie, I bought you a mouse trap about two weeks ago." "I know it, but there has been a nasty mouse in it for the past two weeks." (Screen Smiles.)

• • •

A tailor, nowadays, can easily guarantee you a fit. He knows you'll have one when you see the bill. (Screen Smiles.)

• • •

Maggie: "The garbage man is here sor.
Professor (from deep thought): "My my, tell him we don't want any today. (Screen Smiles.)

• • •

"And just you try mum, to find a maid that'll steal from you less than I do. (Screen Smiles.)

• • •

People go to the theater to rest their minds. They go to the movies to rest their feet. (Screen Smiles.)

• • •

Our position simply is that no girl should use so much powder she can't turn up her nose without raising a dust storm. (Screen Smiles.)

• • •

"This armless man can pick up pins with his toes." "That's nothing." I know a girl who can pick up a man with her eyes." (Screen Smiles.)

• • •

Hit a profiteer on the head with a brick and it would bounce off and kill a consumer. (Screen Smiles.)

• • •

Maid:—"Madam, Your husband is lying unconscious in the reception hall, with a large box beside him and crushing a paper in his hand."
Mistress in ecstacy:—"Ah, my new hat has come." (Screen Smiles.)

• • •

Nothing ever happens when a man stops to fix his garter on the street. But it is different when a girl does it. (Screen Smiles.)

DR. W. E. BALSINGER

FACIAL SURGERY, DERMATOLOGY

The proper correction of features, facial blemishes and defects by a skilled surgeon.
My 12 years' experience and service in France in war facial surgery enables me to offer greatly improved methods.
PERMANENT Lifting of Sagging Cheeks. INVISIBLE Correction of Baggy Eyelids. HUMP NOSES Corrected Without Scar. RELIABLE Tissue Building for Hollow Cheeks, Lines, Wrinkles. No paraffin used.
Dr. W. E. Balsinger Phone Cent. 2950
190 No. State St. Chicago

We'll Tell You How To Get In the Movies!

Ask Us!

"Youth Hath Charm"

Dr. Karpen Beauty Culture and New York Hairdressing Parlors. Facial and Hair Treatments that Correct All Defects. Superfluous Hair Electrolysis, Moles, Birthmarks and Red Veins removed. Chiropody, Hair Dyeing, Bleaching, Manicuring, and Facial Restoration by modern methods, are specialties in which we excel. Overfilled faces reduced. Dr. Karpen's Herb Balm—Skin Food Beautifier rejuvenates and prevent aging of the skin $1.00. trial size 10c postpaid
Private instruction in all branches.
Call Write or Phone, Bryant 3260
101 West 42nd St., Cor. 6th Ave., N.Y. City.

Pianda

PFLUCKER & AHRENS WIG MAKERS

(SURGEON)
CHIROPODIST
DR. KARL E. GOTTFRIED
Putnam Bldg., 1493 Broadway
12 YEARS ATTENDING TO THE THEATRICAL PROFESSION
Formerly with HEPNER
PHONES: BRYANT 7506—7278

SONG WRITERS SENT FREE

SUBMIT YOUR SONG-POEMS ON ANY SUBJECT FOR OUR ADVICE. WE REVISE POEMS, COMPOSE MUSIC OF ANY DESCRIPTION, SECURE COPYRIGHT AND CO-PUBLISH ORIGINAL METHODS FOR FACILITATING FREE PUBLICATION OR OUTRIGHT SALE OF SONGS. UNDER THIS SUCCESSFUL CONCERN'S GUARANTEE OF SATISFACTION. CONTAINS VALUABLE INSTRUCTIVE BOOKS TO BEGINNERS AND FREE THIS EDUCATIONAL AND ENCOURAGING PROPOSITION. OUR GREAT WORK, ACCOMPLISHED BY THE FOLLOWING IN MIND, THE AIM IS ONLY TO BE THE FIRST WITH SUCH AND GREATER OPPORTUNITIES AFFORDED BY PEACE. KNICKERBOCKER STUDIOS 1658 GAIETY BLDG. N.Y. CITY

BUDDY BUDS PEPPERMINT

THE SOLID MINT

THEY MAKE YOU BEAUTIFUL

5c EVERYWHERE

BUDDY BUDS, Inc., 357 W. 36th St., N. Y. C.

Mail us $1.00 for 20 Rolls and we will send via Parcel Post (4) Delicious Flavors.

RIO NIGHTS

A WALTZ SONG THAT IS A POSITIVE RIOT!!

Call and see our other material. We have some winners!! We might have the song you want.

FISHER-THOMPSON MUSIC PUB. CO.

Gaiety Theatre Bldg. NEW YORK CITY

Booked Solid!

McK & R Albolene is booked solid with the theatrical profession. It cuts right into the grease and removes make-up in half a minute. McK & R Albolene is a headlining big-timer compared to cold cream and toilet creams because it's not watery or sticky.

In 1 and 2 ounce tubes and half-pound and pound cans, at druggists' and dealers'. Send for free sample.

McK & R
ALBOLENE
McKESSON & ROBBINS, INC
MANUFACTURERS
ESTABLISHED 1833 · NEW YORK

STRENGTH
NUXATED IRON
4,000,000 PEOPLE USE IT AS A TONIC STRENGTH AND BLOOD BUILDER
HEALTH

Helps Make Strong, Sturdy Men and Beautiful, Healthy Women, Nuxated Iron is Dispensed By All Druggists.

Before Your Mirror

Crow's-feet, Flabby Skin Over or Under Eyes Removed Invisible. Immediate Method.

Lift Up one side of your face Compare it with the other side Makes face years younger and sweeter.

Call, Write or Phone, 25 Knickerbocker

DR. PRATT, FACE SPECIALIST Interview Free 40 West 34th Street

ZAUDER'S MAKE-UP
Absolutely the best
Send for Price List and Color Card
113 West 48th Street, New York City

—ASK ME—

Where to Buy and Anything Else You Want to Know

EDWARD L. BERNAYS

I WOULD like to know how to get in touch with any moving picture firm, as I have a little experience from a motion picture school. Perhaps you could help me. SIE COOPER,
Brooklyn, N. Y.

Dear Sie—I was young and ambitious once and can understand your laudable effort to make good in the movies. I wanted to be a postman, but in view of their present low salaries, I am glad I am not. However, the thought of low salaries of motion picture concerns won't debar you from entering that profession. We should suggest that you make a systematic canvas of the moving picture studios in New York. You can get a list of these by calling up Murray Hill 1610.

* * *

I understand that Clayton Hamilton and A. E. Thomas have written a new play for Marc Klaw, to be produced in the early fall. What is the name of the play? JANE BOTTOMLEY,
New York.

As far as we know the name has not been announced as yet.

* * *

I am a veteran of the World War, having fought in the St. Mihiel and Argonne drives and having participated in theatrical productions for the soldiers abroad. I should like to join an actors' post of the American Legion. Can you tell me if there is any, and if so, where I can find it?
GEORGE MCCARTHY,
Pittsburgh, Pa.

There are undoubtedly theatrical posts of the American Legion in most big cities. If you are a New Yorker, you should try the Lambs' Club or the Friars Club to see if they have not such a post right in their organization. In order to find such a post outside of New York, it would also be useful to get into communication with these two theatrical clubs, which keep close track of theatrical doings.

* * *

I am a young moving picture actress and have had prominent parts in several successful American productions. I have just received a tempting offer to go with an English company in London under a long term contract, and am puzzled to know whether my chance of advancement would be better here or abroad. What do you think? JANE GARD,
New York.

Without knowing anything further about your particular case and speaking only as to general conditions, the chances of advancement in moving pictures are better in the United States than anywhere else in the world. The salaries are higher. The productions are more artistic and the publicity methods are more effective, so that once an actress has obtained a vogue with the public, she can advance with a rapidity which is marvellous to foreigners. In England, on the other hand, moving picture work like everything else is slower and more conservative. I should strongly advise you against signing a long term contract for those reasons. On the other hand, a contract for a year or two will have many compensations, such as the opportunity to travel and to become familiar with other methods than American.

600 Miles of Spectacular "Locations"

Folks who have to jump from California to Chicago and New York will find the long trip pass like a dream if they go by the

Canadian Pacific Rockies

Then they discover real travel pleasure—through trains from from coast to coast in 90 hours with excellent cuisine and flawless service. They see quaint Victoria and Vancouver—trail the Fraser, Thompson, Kicking Horse and Bow River canyons for 24 hours among snow-capped peaks and iridescent glaciers—through

"Fifty Switzerlands in One"

and stop off—if their time permits—at Lake Louise and Banff (both open in June)—two magic castles in this Alpine Fairyland.

Excellent Canadian Pacific Hotels in Canada's leading cities. No passports. For reservations write, call or telephone one of the Canadian Pacific Passenger Offices:

New York, 1231 Broadway, Madison Square 6640
Chicago, 140 S. Clark Street, Majestic 8820
San Francisco, 657 Market St., Sutter 1585
Los Angeles, 605 S. Spring St., Pico 3499-64323

Banff Springs Hotel open through September.

Chateau Lake Louise open through September.

P. S. The Canadian Pacific Railway makes the trip West just as pleasant as the trip East

BARBER RESILIENT
(Demountable Rim)
METAL WHEELS

METAL WHEELS
Are Acknowledged Strongest
BARBER DISC STEEL WHEELS
Combine Strength and Resiliency

Strength— practically indestructible.

Resilient— load centered on hub carried on both compression and suspension—a revelation in easy riding qualities.

Demountable— rims of standard types, proven worthy in service.

Weight— practically the same as wood wheels.

Appearance— graceful — substantial — distinctive.

Cleanly— only a flat surface to wash.

Economy— avoidance of road shocks lessens possibility of injury to tires, springs, etc., also adds regularity to fuel feed.

Speed— plain surface lessens air resistance.

Accessible— Tire valve reached without bodily contortions or annoyance of trap doors.

Adaptable— replaces wood spokes, utilising regular wood wheel hub assembly.

BROOK-STEEL CORPORATION
1010 Bergen St. Brooklyn, N. Y.

RIVOLI B'WAY AT 49th ST.

HUGO RIESENFELD, Director
WEEK BEGINNING SUNDAY JULY 25th

DOROTHY DALTON
in "GUILTY OF LOVE"
A Paramount Picture
Rivoli News, Scenic, Soloists
RIVOLI ORCHESTRA
FREDERICK STAHLBERG, Conducting

RIALTO B'WAY AT 42nd ST.

By Popular Request WM. B. DeMILLE'S Production
"THE PRINCE CHAP"
with THOMAS MEIGHAN
A Paramount Picture
Comedy, Review, Scenic, Soloists and others
RIALTO ORCHESTRA
HUGO RIESENFELD, Conducting

IRENE TAMS
Starred in
"DETERMINATION"
Personal Direction JOHN J. LIVINGSTON
Phone 1368 Schuyler

J. GORDON COOPER
DIRECTING BENNY LEONARD SERIAL

THE BIOSCOPE
Is The English Trade Journal of The Moving Picture Industry
Annual Subscription (post free,) 16s (Dollars, 3.90)
85 Shaftesbury Avenue London, W.

HAZELL COX
In "Passing Show of 1919" Management, Messrs. Shubert

DIANTHA PATTISON

JOHN RUTHERFORD
"The Spitfire," "Disraeli," "The Blindness of Virtue," "Paganini," "Getting Married"

FRANCES DEMAREST
"The Royal Vagabond" Management Cohan & Harris

ADA MEADE
Management, Klaw & Erlanger

Cash In on Your Spare Time

YOU can raise your salary by sending in the coupon below. You can make your spare time pay you money, even if you have only an hour.

YOU know there is a tremendous demand and easy sale for motion picture magazines, everyone is reading them—you do yourself.

WE need a few new representatives to sell DRAMATIC MIRROR, THE STAGE AND SCREEN WEEKLY. Send in the coupon now, if you can use—

Extra Money Every Week

Dramatic Mirror, 133 W. 44th Street, New York.
I can use some extra money every week. Let me hear about your plan.
Name .....
Street .....
City ..... State .....

WHERE'LL WE EAT?

The Cove

This is the season of the year when men who go down to the seas in ships congregate in the offing and cheer on the Shamrock in its race agin the Resolute. Returning to the docks of Manhattan, seamen, and landsmen, too, can do no better than put their helms hard a lee and tack for the Cove at 55th street and Broadway, the latter a well known alley between Times Square and Columbus Circle. No greedy hat-check pirate guards the gate, and prompt service by neat ladies in waiting is accorded to rich and poor. The Cove is not limited to mariners by any means and landlubbers find a ready welcome with the genial skipper, Mr. Kelley.

• • •

Keen's Chop House

When exploring parties meet in far off lands, and jests are bandied back and forth, the talk invariably includes reminiscences of li'l 'ol' New York and it is seldom that such conversation does not hit upon Keen's Chop House on 44th street. Somehow, there is an affectionate regard for the place in the hearts of all who have been there that is not solely on account of the food. Paul Henkel is the host, and succeeds in catering to the public in such a fashion as to bring about a feeling that they are guests in an old manor of the sunny South.

• • •

Hotel Majestic

In these days of yachting fever and fervor it is most natural to give heed to the nautical charms of the Hotel Majestic, an urban hostelry where the gang-plank never hangs at half-mast. Proprietor Copeland Townsend and his jolly tars have holy-stoned a suitable space topside for the sailor's hornpipe and other less maritime evolutions. It is known as the Hurricane Deck, and passengers hie thither for to make merry. The ship's band from the hotel has a firm reputation as musicians from their rendition of such things as "The Virgin of Stamboul" and other popular melodies. Recently, a sad accident befell a guest, which has caused the management great sorrow. It seems that a pretty girl was putting her throat halyards into place when they exploded with a loud report. Mr. Townsend, however, was equal to the occasion. Hastily assuming a commanding position abaft the mizzen gaff, he ordered the boats lowered and spinnakers for all hands. The scene soon quieted, and the lady was taken home in a dory, hunky-dory.

• • •

Murray's Roman Gardens

Forty-second street, famous at home and abroad for its theaters, hock-shops and cigar stores, is also proud to boast the location of Murray's Roman Gardens. It is to eat, to rest, to dance, or to hold converse in, and many a haughty dame has come down stage a bit after visiting the place. One visit to the celebrated Murray's makes one a regular patron of the place. The management is ever alert to offer new and novel feature with the food the best in the country.

Gaiety B'way & 46th St. Evgs. 8:30. Mats. Wed. & Sat. 2:30
John L. Golden Presents
FRANK BACON in Lightnin'

SELWYN Thea. West 42 St Evenings at 8:15
Matinees Wednesday and Saturday
THE
ED. WYNN CARNIVAL
With
ED. WYNN "The Perfect Fool" and most beautiful gowned chorus
(FIRST EDITION)

LYCEUM West 45th St. Evgs. 8:20. Mats. Thurs. & Sat. at 2:20
David Belasco Presents
INA CLAIRE
In "Gold Diggers"
By Avery Hopwood

GLOBE W. 46th St., Eve's 8:20 Mats. Wed. and Sat. 2.20
GEORGE WHITE'S SCANDALS OF 1920
With Ann Pennington

CENTURY THEATRE
62nd St. and Central Park West
Eves. 8.15. Mats. Wed. & Sat. 2.15
ALL STAR REVIVAL OF
FLORODORA

BOOTH THEATRE
45th St. W. B'way. Phone Bryant 6100
Evs. 8.30. Mats. Wed. and Sat. 2.30
A New Comedy **NOT SO LONG AGO**

WINTER GARDEN 50th St. & B'wy. Evenings at 8.
Matinees, Tues., Thurs. and Sat. at 2.
Cinderella on Broadway
"Full of Pep and Charm."—Alan Dale

STRAND B'way at 47th St. Dir. Joe Plunkett
CONSTANCE TALMADGE
in "THE PERFECT WOMAN"
Topics Review Soloists
Strand Symphony Orchestra

PALACE Broadway and 47th Street
World's Most Beautiful Playhouse
Smoking Permitted in Balcony
Daily Matinees, 25c., 50., and best seats 75c.
Evenings, 25c., 50c., 75c. and entire lower floor $1.00.
SUPREME VAUDEVILLE

CRITERION B'way at 44th St.
9th Week
HUMORESQUE
From Fannie Hurst's Story of the New York Ghetto
"ELI-ELI"
MME. LUBOVSKA

Capitol B'way at 51st St. Edward Bowes, Mgr. Dir.
WILL ROGERS
in "CUPID, THE COWPUNCHER"
Capitol Grand Orchestra
Review Scenic Capitol Digest

VAUDEVILLE IN MANY CITIES

BALTIMORE: MARYLAND—Harriet and Marie McConnell in a song revue, "Trills and Frills," are the headliners here this week. Dolly Kay billed as "Syncopation's Clever Exponent" assisted by Phil Phillips at the piano received generous applause. Another offering, "The Little Cottage," a most pleasing musical tabloid goes over decidedly big. Edna Hibbard and Alexander Onslow with King Calder offer an absurdity in one act, "Sign That Paper," written by two representatives of a Baltimore daily paper. They are Norman Clark and Robert Garland. The action in the skit is very humorous. Harry Puck, the composer, dancer, and comedian amuses with a pianologue that is clever. Frank J. Conroy, the blackface comedian, assisted by Irving O'Hay in "Spirits of 1920," offer some up-to-the-minute patter. As an additional feature, James J. Morton humorously announces each act of the bill. Fine.

SAN FRANCISCO: ORPHEUM—Elsa Ryan, assisted by Rodney Ranous, in the sketch, "Peg for Short," is scoring heavily. Louise Dresser and Jack Gardner are running second. Their act is styled "A Cycle of Individual Songs." Philip Charig assists them at the piano. Palo & Palet in their act, "Les Bouffons Musical," play on several instruments in a masterly fashion. Clara Morton in a Sonologue, a mixture of new and some of her old numbers, is falling for her share of applause. Harrison Greene and Katherine Parker in a black-face act furnish excellent entertainment. De Lasaux.

SEATTLE: MOORE—"Rubeville," featuring Harry B. Watson and R. G. Merville, is the headline attraction at this theatre for week July 11: Solly Ward & Co., with Marian Murray, in a one-act satirical comedy called "Babies"; Jack Wyatt and his Scotch lads and lassies in songs and dances; Yates and Reed offer "Double Crossing"; Jim and Marion Harkins "talk about their neighbors" to provide amusement for their audiences. Both do some good comedy work; Jeanette Childs, who calls herself "the joy girl," is a singing comedienne; Bert and Hazel Skatelle have an amusing skating act. Mendell.

WASHINGTON: KEITH'S—Jack Norworth headlined a bill of more than usual interest. The Jennier Brothers opened the bill with an acrobatic act that is different from the usual run. Vokes and Don are back with a new act. Maud Muller is featured in "A Timely Tuneful Revue" in which she is ably assisted by a snappy Jazz Orchestra. A better selection of songs and less attempt at burlesque would greatly improve her offering. Janet Adair in "Song Recitations" displayed a pleasing voice and tastefully selected songs.

Jean Adair is seen in "Ella Comes to Town," a charming little comedy by Edwin Burke. Gordon and ? , ? ?have a hilarious "Recital Classique." The honors of the bill go to Jack Norworth. Weimer.

WILKES-BARRE: POLI—Two excellent bills greeted local vaudeville patrons this week. The opening attraction of the first half was Himber and Patterson with a vehicle of chatter, songs and comedy; Crumley and Brown followed with some clever dancing and comedy dialogue; Henry and Bradley with a dancing skit brought down the house; and a girlie show, "Sweet Sixteen," was a fitting end for the bill. The second half feature was "The Whirl of Variety," illustrating the five varieties of vaudeville entertainment. Briggs.

WHERE THE SHOWS ARE PLAYING ON THE ROAD

ALBANY.—Resident Manager Uly S. Hill announces that Proctor's Harmanus Bleecker Hall has closed the season. In the future the theater will be devoted to the presentation of legitimate theatrical and musical attractions. This announcement is made in the behalf of Frederick F. Proctor, the owner of the house. Among the booking scheduled for the month of August are Neil O'Brien's Minstrels, "Buddies," "The Little Whopper," and the "Old Homestead."—Herrick.

BOSTON: TREMONT—George Cohan's musical comedy "Mary" has been playing to capacity houses during the whole of its long visit of seven weeks. From appearances it is good for the rest of the summer. WILBUR—"The Poor Little Ritz Girl" has also scored a big hit because of its music, dancing and capable cast. Fourth week. Aldrich.

DENVER: BROADWAY—Jane Cowl in "Smilin' Through." Four nights beginning Thursday night, July 15. L. B. M.

MONTREAL: ORPHEUM—"The Dumb Bells" played a second week commencing 14th to big business. They have scored an emphatic hit and are being retained for a third week, which is almost a record in Montreal theatricals; in all the cities of Canada they have scored a like success. Tremayne.

SAN FRANCISCO: COLUMBIA—The New Bostonians are singing "The Prince of Pilsen" this week, but commencing July 19, "The Firefly" will be offered with Mabel Riegelman, the celebrated prima donna, in the principal role. Miss Riegelman (Mrs. Marcus Samuels) was a star with the Metropolitan Opera Co., but came home to rest, she being an Oakland girl. The prima donna has just associated herself with the New Bostonians and will make her début in light opera as Nina, a role, it is said, particularly suited to her abilities. "On the Hiring Line," snappy and satirical, is amusing audiences at the ALCAZAR with Dudley Ayres and Inez Regan as the stars. "Peg o' My Heart" will be the next attraction. The CURRAN is running to capacity in the second week of "Linger Longer, Letty," Charlotte Greenwood being the star. Barnett.

SEATTLE: METROPOLITAN—Richard Walton Tully's comedy, "Keep Her Smiling," week July 25. Mendell.

VANCOUVER: AVENUE—"Clarence" played four engagements recently, and quite lived up to the advance notices. The Chicago Company gave this amusing comedy a pleasing presentation, and proved one of the best balanced seen here this season. Gregory Kelly and Ruth Gordon captivated the audiences, and will be sure of a warm welcome on any return visit. Robert Adams, as Clarence, proved very entertaining. Mrs. Fiske, in "Mis' Nelly of N'Orleans" was the next attraction. Wood.

WILLIMANTIC: LOOMER—"Oh, You Baby," featuring Tommy Leven and Frank Murray, put on good comedies that pleased patrons immensely. "Fair and Warmer," Swarthmore Chautauqua week. Palmer.

E. F. ALBEE, President J. J. MURDOCK, General Manager
F. F. PROCTOR, Vice-President

B. F. Keith
Vaudeville Exchange
(Agency)

Palace Theatre Building, New York

B. F. KEITH EDWARD F. ALBEE
A. PAUL KEITH F. F. PROCTOR

Founders

Artists Can Book Direct by
Addressing S. K. Hodgdon

THEATRICAL & MOTION PICTURE TRADE DIRECTORY

Can Do Three Things For You

ONE—Supply you with a complete list, giving name, address, seating capacity and whether pictures, drama or vaudeville are run in every theatre in the country—and keep it up to date with monthly supplements.

TWO—Place your proposition before every one in any way connected with the Theatrical or Motion Picture Industry and keep it there for at least three months.

THREE—Send you daily reports, giving names and addresses of those in the market for your goods.

Published by

DRAMATIC MIRROR

133 W. 44th St. New York

See All the Shows in Your Town!

DO YOU WANT TO?

THEN—

FILL in the application at the bottom of this page and mail it to us today before some one else does. We want you to see all the shows and report them for us each week. On your qualifying as correspondent we will send you credentials admitting you to the theaters in your town.

TEAR off the coupon, fill it in and mail it today before some one else qualifies and beats you to it.

DRAMATIC MIRROR
133 West 44th Street NEW YORK

Kindly enter my application for correspondent of THE DRAMATIC MIRROR in ..... and let me know what is necessary to qualify.

Name .....

Address .....

Occupation .....

"Pirate Gold"

(*Continued from page* 168)

it?" asked the newcomer.

"Five hundred," answered Tanner, as he peeled off the grizzled beard and removed the patch from his eye. "I was in good voice tonight. Made a good yarn out of the affair. I even give him latitude and longitude. Made 'em up out of me own head."

"What'd you tell him?"

"Fourty-four, eighteen west; sixty-nine, north."

Kaidy was in a rage.

"Fool! Idiot! Bonehead!" he stammered. "We sell a fake map to make expense money and you go and tip off the exact location of the real stuff—the big stiff!

Tanner was more alarmed than he dared show.

"We got to keep this from the boss," he said, "an' we got to nail that kid!"

"Watch out for Kaidy," were the final words of warning from Tuttle as his son boarded the train. *How* wise, he would have known had he seen a steaming automobile drive up and Tanner and Kaidy leap out just in time to catch the last car as the train pulled out of the little station.

Hoey began looking curiously about him. Finally his eyes rested on a pretty girl. A *very* pretty girl, he thought. Quite the prettiest girl in the world! As he was admiring this bit of femininity Kaidy slipped quietly into the car, looked at the destination marked on Hoey's ticket, and went out as quietly as he had entered.

Arriving at his destination he was delighted with the fact that SHE was getting off also. He would follow her. His joy was short lived, as a group of friends, and admirers, maybe, were waiting for her on the platform. Hoey vowed he had never seen so many kisses wasted in his life. Everyone was welcoming her with a kiss. Quietly he stole up and planted a kiss on her fair cheek—utterly unnoticed in the confusion.

Among the witnesses to this strange occurrence were Kaidy and Tanner. They were too serious to be amused.

"What we'll have to do," Tanner was saying, "is frighten the map out of the kid. There's a bad stretch of road between here and the hotel—"

The two men set out after the disappearing youth and found themselves making their way along a deserted road which Hoey's footsteps had just passed over. Quickening their pace they drew nearer to him as he slowed down from the exertion of his hasty flight.

He was quickly overtaken by his pursuers. Kaidy was the first to speak.

"Give me that map!" he commanded.

Hoey stopped and looked at him in wonder. His gaze went from Kaidy to the face of Tanner. There was something oddly familiar about the latter. What would he do? He must think quick. Before he knew it he had knocked Kaidy flat on the ground and was rushing Tanner.

In the distance he saw a small hut, such as fishermen live in, and, taking to his heels, he made for its friendly shelter.

He had barely slammed the door when he heard a thud and Kaidy and Tanner burst in behind him. He was cornered.

(*To be continued*)

WRITE US IF YOU WANT TO GET IN THE MOVIES

Phone—Bryant 7690 7691
TOM BRET
Titles Scenarios
Room 611—220 W. 42d Street

DALE HANSHAW
Writing and Directing
HEALTHOGRAMS
Green Club Room

AL HALL
ASSISTANT DIRECTOR

Louis Stearns
Character Leads
Green Room Club *Bryant 407*

FRANK P. DONOVAN
Director Film Specials
Will Consider Offers
Bryant 407 Green Room Club, N. Y.

E. COIT ALBERTSON
Leads
Bryant 407

JACK CUNNINGHAM
ASSOCIATED WITH
George Loane Tucker Productions
HOLLYWOOD, CALIF.

Frank Mayo
Mabel Condon, Bus. Rep.
Hollywood, Los Angeles

WALTER McEWEN
Morningside 6800

RICHARD COKE
Address care Dramatic Mirror

FLOYD T. BUCKLEY
Bryant 6811 or 407
Green Room Club

JACK R. YOUNG
Cameraman
Pathe Camera Intervale 644

FAITH HOPE
76 W. 50th St. MOVIE LEADS Circle 5202

THE WILLIAMS PRINTING COMPANY, NEW YORK

The MIRROR Announces

THAT THE

STUDIO & DIRECTORS NUMBER

Will Be Out August 7th

— Containing —

"My Opinion On Censorship" — By Prominent Directors

An Inside Story of the Past Year in the Studios

A Gallery of Famous Directors and Their Stars

How the Big Pictures of the Past Year Were Made

and

A Host of Other Special Features

Black and white forms close August 3rd

Color forms close July 30th